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HOW DEPARTMENTS OF SPEECH CAN COOPERATE WITH GOVERNMENT IN THE WAR EFFORT

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I

THE important decisions by which governments and all organized groups commit themselves to a given line of action are reached in conferences and other face-to-face situations through the medium of the spoken word. Books, pamphlets, newspapers, magazines and the radio may contribute to the factual knowledge and the opinions of those who make the decisions, but in the end it is by speech and discussion that the conferees determine whose opinion or what compromise of opinions shall become policy.

This simple fact shows how important the arts of speech and discussion still are. I say "still" because there are many who seem to believe that these arts have lost much of their importance to the printed word and to radio. There is no denying, of course, that painstaking and detailed study of an issue is furthered much more by the printed word than by speechmaking. There is furthermore no denying, that a single modern Demosthenes can, by use of the radio, reach millions more with his persuasive tongue and do a better job of it than thousands of would-be Demosthenes scattered throughout the land. But when all this is said, we must still concede, that if there is to be a workable two-way flow of ideas and opinions, if there is to be a real meeting of minds, we must employ the arts of speech and discussion in face-to-face situations. If it were otherwise, we could well dispense with all committees, conferences, conventions and the Congress.

Teachers of speech, therefore, should by no means be on the defensive in wartime. This war, more than any previous one, is dependent upon communication. It is a war in which a democracy like ours cannot be carried on without a prodigious amount of speechmaking over the radio and in face-to-face audience situations of many kinds: service clubs, schools, labor unions, factories, farm organizations, trade associations, women's clubs, church groups, and many others. It is a war that cannot be successfully fought in a way that will enable us to retain even a shred of our democracy while fighting, except as there is among the people, as in the Congress, a free and fair discussion of issues before they are finally decided and reduced to public policy.

This means that teachers of speech have an important role to play in the war effort. Whether teachers in high school or in college, they are in a position to play this role without losing one jot or tittle of those values supposed to

accrue from speech teaching in peacetime.

They can put themselves at the disposal of the local defense council or other organizations for the purpose of reaching the people with war information or to make direct appeals for action in bond buying, salvaging, and similar drives. They can help train adults of the community, as well as students, to be volunteer speakers. They can organize teams of speakers among faculty and students, and engage in an organized effort to keep the surrounding community properly informed and in the pink of morale.

They can perform another less obvious and less generally recognized service by stimulating and participating in a community-wide program for the discussion of war policies and war aims. As I have said elsewhere, we have a tendency in wartime to become mere propaganda machines engaged in "putting things across." Thus, direct address accompanied by emotional appeal and followed, perhaps, by a few questions from the audience, is likely to be the technique employed whereas a carefully and skillfully conducted discussion would be much better. This is particularly true in the case of problems that have not yet been attacked by specific action programs. Through participation in discussion, the individual "figures things out for himself" and reaches a point of personal conviction that is far more conducive to intelligent voluntary action than the sometimes fleeting auditory impressions given him by a speaker in direct address.

II

There is another value accruing from well-disciplined discussion which even experienced teachers of speech often overlook or were never aware of. *The decision arrived at by a group having under discussion a controversial issue is much more likely to be sound, as measured by expert opinion on the issue, than are decisions reached by individual reading and study.* This, I think, was conclusively proven by a controlled experiment carried out by William Murray Timmons at Columbia University several years ago (see my review of this monograph on pp. 198, 199 in the April, 1940, issue of the *Adult Education Quarterly*). Timmons had two groups of approximately the same intellectual level read a dispassionate, objective presentation of the facts bearing upon a controversial question on which there happened to be a fair degree of unanimity among the experts. The control group simply *read and studied* the factual materials of the original presentation, while the other group divided into high, intermediate, and low mental ability groups, *discussed* the material after the first reading. Each of the three mental ability groups, the lower as well as the higher, showed a greater number of decisions in line with the opinions of the experts than did the reading-study group. This fact is of signal importance in a democracy and demonstrates scientifically the importance of discussion in dealing with controversial issues.

But this blessing from discussion cannot be harvested if the discussion is undisciplined and a mere vocal free-for-all on the part of persons having an itch for self-expression. Here again is where the all-around teacher of speech comes in. He can lend his services as a discussion leader, and he can help train other discussion leaders. There is no doubt that some so-called "discussion meetings" result in nothing more than a pooling of the ignorance of those assembled. Sometimes malconducted discussions actually result in further confusion rather than a clarification of opinions. Whether the results are baneful or beneficial depends upon the skill of the discussion leader.

What this nation needs more than anything else to raise the level of argument on public issues and to put the determination of public policy on a higher, more patriotic, and less political plane, is to have the people in smaller and larger groups throughout the nation discussing questions of local and national import in the light of correct information. Such discussions should be carried on within organized groups having a common interest, of course, but they should also be carried on in other, larger groups that represent a coming together of diverse elements with differing and perhaps even conflicting interests. For nothing will contribute so much to the breaking down of pressure politics played in the selfish interests of individual organizations as the cross-fertilization of group thought and opinion, produced by discussion and participated in by a cross section of the interest-groups of the community.

The nation needs more discussion leaders with the logical acuity of a Socrates and the parliamentary balance of a Chief Justice of the Supreme Court. This is a *rara avis* indeed. The best discussion leaders are perhaps born—not made. But not enough are born, so we must make some, and even the born ones may be improved by training. Who is to give that training, if not the teachers of speech?

In turning out either speakers or discussion leaders, it is important, of course, to stress the need for a knowledge of sound sources, the ability to distinguish fact from opinion, a sense of the relative importance of issues, a command of the techniques for provoking thought, and the realization that conviction should be based on opinion and opinion on an intelligent understanding of the relevant facts. These are commonplaces in the vocabulary of every speech teacher. But not every student is exposed to a speech teacher; and so it happens that many young Americans come out of the public high schools and institutions of higher learning without knowing where to look for the most reliable information on public questions, without the habit of distinguishing fact from opinion, and without the ability to think through problems for themselves or even to recognize that they have not reached a decision through their own thinking but have had their minds made up for them by propagandists with an ax to grind.

III

It is important that we improve the quality of our discussion, not only of war issues and problems, but also of issues and problems of the peace. For, after all, our victory will be a hollow one, if we are no better prepared for the peace than we were for the war. Military victory alone cannot guarantee us freedom of speech, freedom of religion, and freedom from want and fear. When the war is over, freedom of speech may again be attacked at home, as it was after the last war. Freedom of religion may again have to encounter a brand of Ku Kluxism. As for freedom from want and freedom from fear, they, henceforth, cannot be assured to any nation standing by itself alone. Our national economies being as interdependent as they are, national security is impossible unless and until international security is established. *But to establish international security, to take care of the world problems on which the solution of our own postwar problems depends, will require a lot of straight thinking and sane discussion, not only in the Congress but among the people themselves.*

Somehow or other, we must get the people "back home" to study and think through the problems connected with the peace-now-before-it-is-too-late. Somehow or other, we must get them to see these

problems, not only from their own personal, local, or even the national point of view, but also from the point of view of world security. Somehow or other, we must get them to do more than long for and pray for a lasting peace. We must get them to examine, carefully and beforehand, the major proposals for implementing these longings and prayers. We must get them to make up their own minds on great issues, and that on the basis of sound information and in the light of other people's opinions as to what is just and right and good. Discussion—wide-spread discussion under capable leaders—is the answer.

IV

But speech and discussion are not the only concerns of speech departments. Dramatics are also important, both in the war effort and in the peace. Here and there teachers of dramatics and directors of noncommercial theatres have been put on the defensive as having little or no *raison d'être* during wartime. Nothing could be farther from the truth; and the alert teacher of dramatics or director of a theatre will not permit play-writing, production, or acting to be on the defensive, even for a moment.

More than any previous one, this age depends upon dramatized communication. Not only from the stage, but on the air, people throughout the civilized world have become "keyed to the attention-arresting and action-impelling effect of dramatic presentation." To such an extent is this true that the communication of ideas by straight-from-the-shoulder, matter-of-fact presentations has lost much of its effectiveness in comparison.

Whether the controlling boards of educational institutions and teachers of dramatics realize the wartime potentialities of dramatized communication or not, one thing is certain: the citizens' volunteer organizations and the government agencies whose business it is to fight this war on both the military and the home fronts, are not overlooking these potentialities.

Where departments of dramatics and noncommercial theatres are on the defensive, it is because they have not adapted themselves to the war situation. There is, in fact, a difference of opinion among teachers of dramatics and theatre directors as to what adaptation, if any, should be made. A dilemma confronts the Thespian standard-bearers. This dilemma has been most clearly stated by my colleague, Alan Schneider, in the May issue of the *Players' Magazine*. Writing on "The End of Teacup Theatre," he says:

> In brief, the dilemma involves the choosing between an all-out effort for the war which we are fighting and the maintenance of those tastes and standards that are an integral part of the free culture for which we fight. Every theatre person has had to make that choice. Every teacher and director has had to make up his mind whether to be a citizen first and an artist second, or an artist first and a citizen second. Every theatre worker has had to decide between making his audiences forget the war, or making them realize and understand the war more keenly.

The dilemma is met in a variety of ways. As Mr. Schneider also points out, there is no clear-cut division of practice, but two more or less definite attitudes are distinguishable. Says he:

> One is the theatre-as-usual, "let's hold on," "let's give them entertainment" school. Its main interests lie in one-set comedies, in the latest Broadway hits, in female casts; in *Arsenic and Old Lace* and *George Washington Slept Here*. The other is the "theatre-for-victory," "let's go forward," "let's give them meaning" school. Its tastes lean toward plays on American ideas, on war information themes, performances for war relief causes; it is interested in *The Moon Is Down* and *The Patriots*.

As I have looked over some of the programs of the past season, it has

seemed to me that the directors of some noncommercial theatres have scarcely been aware that a global war was being fought for fundamental values of which the free theatre is one. Except for the appearance here and there of *The Eve of St. Mark,* the plays on these programs betrayed no inkling of the great dramatic stresses and strains created by the war. When one considers that this nation had already been in the war for three-fourths of a year before these programs were planned, one cannot help wondering whether the absence of war themes was due to a "theatre-as-usual" attitude or to a dearth of material. There is reason to believe that it was the latter, especially in the case of those theatres that have been maintaining very high standards of artistic excellence.

In the second half of the 1942-1943 school year, evidence was increasing that teachers of dramatics and directors of noncommercial theatres were trying to relate their work to the war effort. The work of the National Theatre Conference and the American Theatre Wing in providing entertainment for men in the armed services is too well known to require any comment here. The use of the theatre as a medium for the transmission of information on the war effort and as a means of promoting understanding of the basic issues of the war and the peace was recognized rather early by the American Educational Theatre Association when it appointed a War Activities Committee under the direction of Kenneth Rowe, of the University of Michigan. In the second half of the year, Ernest Bavely, Executive Secretary of the High School Thespian Honor Society, launched a comprehensive "High School Theatre for Victory" program. The American Communal Theatre, under Albert Johnson of Cornell College, through its publication, *The Centre Aisle,* has also shown an increasing interest in putting dramatic activities and organizations in the service of the war effort. Last autumn, eight New England colleges joined together as the Allied College Theatres of New England "to bring to the civilian front the full impact of the human values for which the United Nations are fighting." More recently, the National Collegiate Players, through *The Players' Magazine,* have done much to put the noncommercial theatre behind the war effort.

The war agencies of the national government have also shown an increasing appreciation of the value of the noncommercial theatre and all other forms of dramatic activity. Some of them, almost from the start, made use of radio and dramatic scripts. For some time the Office of Education has distributed radio scripts on war and patriotic themes. The Office of Civilian Defense has published a script catalogue. The Treasury Department has published dramatic materials for assembly programs. The Department of Agriculture, the War Production Board, and the Office of Price Administration—all have used dramatic scripts to spread information and to stimulate action on the part of the citizens.

Early in the current year, the Educational Services Division of the Office of War Information, at the suggestion of other war agencies, took the lead in setting up an Inter-Agency Committee on dramatic materials and amateur theatre cooperation. Early in March, representatives of this Committee met with the leaders of noncommercial theatre associations in Washington and New York to discuss plans for further cooperation. As a result of these discussions, the Amateur Theatre War Council was organized. As this article is being submitted (late May), the Council has not yet completed its organization but has worked out a tentative program in which departments of dramatics and amateur theatres on

every level can cooperate.

Any educational theatre or department of dramatics may avail itself of the services which certain government agencies are prepared to render. Requests can be channeled through the Educational Services Division of the Office of War Information. This Division acts as a clearing house for dramatic scripts of the various war agencies, the Writers' War Board and the American Theatre Wing. It furnishes themes and background materials for playwriting and radio workshop groups. It publishes a source list of dramatic materials and maintains a liaison with the Amateur Theatre War Council and its member organizations.

Another indication of the extent to which government agencies recognize the potentialities, not only of the dramatic activities, but of the speech and discussion work of speech departments, was the conference of representatives of the communication arts called together in Washington by the Office of Education in April. Out of this conference came a manual or guide on "The Communication Arts in the Victory Corps," which goes into detail on ways in which teachers of speech and dramatics in the high schools can cooperate in the war effort. It summarizes the war services that departments of speech can render, roughly as follows:

1. Communicate war information and secure action on war activities campaigns.
2. Develop constructive attitudes on war issues and peace.
3. Develop a background of values which gives purpose to the war.
4. Entertain men in the services, or civilians, in patriotic rallies.
5. Raise money for war services by benefit performances.

It seems clear that if the amateur theatres and departments of dramatics are too much concerned with "art for art's sake" and the preservation of those artistic values which they have so persistently struggled to advance, they stand to lose everything. For the chief end of all human effort in this and the other nations at war on our side, is to win the war and to make the free way of life secure. All else is for the moment esoteric and dispensable. On the other hand, there is no reason why dramatic interests cannot relate their work to the titanic struggle between opposing philosophies and forces which is now going on, without sacrificing essential values. Indeed, this may be the only way of saving those values and the theatre itself.

More could be said on the ways in which departments of speech can cooperate with the government in the war effort, but the limits of this article do not permit more. My chief concern has been to make clear that *the war and the peace cannot be won except as our people have an intelligent understanding of the issues at stake, and that speech, discussion, and dramatic presentation are among our most potent instrumentalities for promoting such understanding.*

THE LIBERAL ARTS—*NECESSARY*

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IT IS not only that one by one they stop by to break your heart as they say, fumbling a little, "Well, I guess I'll be going tomorrow . . . goodbye." "Goodbye," you say and smile and your heart bleeds and your anguish is consuming. In a state of unrealness you go on. Each class seems more unreal than the last. Those left are so beset with accelerated programs in mathematics and physics and navigation and the attending practicalities of total war, that the practicalities of total Living Life inherent in the Liberal Arts are so stifled that for a time you wonder if you will ever wake from this hideous dream—if you'll ever get a grip on your soul again. There is something about having it constantly reiterated that *this* in the curriculum must be abandoned for war, and *that* in the curriculum must be abandoned for war that seeps the contagion into your mind, until you wonder if it is not true after all that maybe such a thing as Liberal Arts *is* ephemeral and must be put aside for the "more real" things of life. Occasionally a columnist says something about the eternal qualities of the Liberal Arts. A public figure is quoted as having said we must not forget the Liberal Arts—but their voices have a feeble ring over against the insistent voices of the others: "There is no time for Chaucer, every college an army post." And you see it happening before your eyes. The required "necessary" courses are increasing in size—in numbers of sections—and it takes time for the numbness and the unbelievability of it all to become fixed in your mind so that you know that is what they are doing, stating flatly, emphatically, what is "real"and what is not—as if man can live by mathematics or navigation or physics alone, necessary as they are to a total war or a total peace.

In November, we did *Arsenic and Old Lace* to standing room—with twelve special "guest stars," professors—who emerged grim and profound and with great dignity from the cellar door into the eerie light we dimmed onto the stage for them—and took a final curtain call with Abby and Martha to the overwhelming shrieks of delight of the wildly applauding audience. We intended this to be only a beginning of the vigorous year of beautiful theatre we planned to give, but from the moment we cast the play it became increasingly apparent we could not attempt any further productions requiring a strenuous rehearsal schedule. Even in January, 1942, when we did *Death Takes a Holiday* we cast some parts three times and in May when we did *Letters to Lucerne* the choice of the three small male parts had become already limited. We knew last year would be bad, but the university was announcing its schedule, so we knew it would be the better part of valor to carry on somehow.

In a small college the number of students with dramatic talent is no doubt commensurate with the number of talented students at a large college, but when the total number of students in a small college is disturbed, the average number with talents is so decreased—particularly with army reserves on a day-by-day grant of grace—that any casting to be done for plays can only be done on a very tentative basis. It looked appallingly hopeless. . . .

So we gathered our forces and ideas, girded our loins, scrapped our original plans for the usual major productions

with their attending expense in time, and came out with a new series of "Eight O'Clocks" to be given for the campus and neighborhood—for anyone who wanted to come—free of charge. These evenings were to be a combination of the arts of poetry, music, drama, and painting. The drama programs were geared to class rehearsal schedules—or to a two- or three-person group rehearsal schedule on the usual extracurricular basis. For example, the program presented by Public Reading 303 was really a semester "performance examination," and the children's play given by the acting class was their "performance examination." The Choral Reading program was also a semester "performance examination" and those extras on the Reading program were fulfilling their "performance examination" requirements for the communication laboratory. Classroom speech activities are extremely necessary in learning the speech arts, but they are not a proving ground. We have endeavored to make as many students as possible available to outside adult speech situations through the various church, club, and civic organizations and in this new series we were enlarging on our usual program and planning adult speech situations in our own studio. This new series was a conscious effort to make our share in the Liberal Arts a vivid, live, *necessary* thing. One must have some recourse from the brutalities of total war, and if one does not know one must, one must be taught—else what are we fighting for?

Our Studio Theatre is exactly the place for such evenings. The ceilings are low. Its stage with its red velvet curtains is connected to the main floor with one long, low step. Its chairs are movable. And it lends itself graciously to candlelight. This is what we know, though during a play production we are mad with frustration and wonder how we can live through another! The ceilings of the stage are stationary at 7 feet, 6¾ inches! All scenery and properties have to go to the attic through the philosophy room 304 (when there is no class in it!) and the costumed actors have to be escorted up the iron fire escape because we must use the Faculty Women's Lounge on second floor (the studio is on the third!) as a make-up and dressing room. But for these Eight O'Clocks the inconveniences would not matter. All that would matter would be that we could make each affair *memorable*—memorable with music and poetry and drama and paintings and color suffused with candlelight and the inevitable "feast of reason and flow of soul" that stems from such an atmosphere.

The music department was helpful and suggested talent or records as the occasion demanded. The art department was enthusiastic and arranged a series of our own private traveling art exhibits to be hung on the studio walls. The pictures came from the beautiful new Carnegie Art Collection which the Carnegie Foundation had recently given the college.

Our plans were laid carefully to give variety and scope. For December we had a Christmas Evening, for January the Women from Shakespeare, for February, Abe Lincoln, for March, Saroyan, for April, an evening of poetry.

The second Tuesday in December we held our first Eight O'Clock.

The studio chairs were arranged in a block through the center of the room so that before and after the program the guests could move about freely and see in detail the Madonna portraits we had hung for the occasion. The room was redolent of balsam boughs, and lighted with some three dozen red candles from our four-foot iron and wooden candelabra. The lights of the house were dimmed out. The lights from the two

pillar spots were focused softly on the scarlet velvet of the front curtain. An Oriental rug ran up the step to the front platform. The Stage Craft Class in formals received the guests. Invitations were sent to some seventy-five soldiers, sailors, marines, and air corps cadets, and to some one hundred and fifty faculty and neighborhood friends. The program was presented by the Choral Readers Class of about thirty-five voices, and by individual members of the Interpretation and Fundamental classes, highlighted with the complete story of the birth of Christ given from memory by one of our most beautiful and talented young readers. The art instructor spoke briefly on the most beautiful aspects of the paintings, giving the audience details to look for in each school of painting represented. As a climax to the program, the forty-voiced Women's Glee Club in scarlet capes, accompanied by the violin and piano, sang some of the world's most beautiful Christmas carols. When they had finished their program, the red curtains behind them parted revealing the candlelighted table supporting great trays of sugar cookies, and a great bowl of steaming wassail complete with floating apples. The glee club turned for a moment giving us that peculiar upsurge of emotion that scarlet caped Christmas singers always do—moved up the step to the stage and standing about the wassail table with the candlelight flickering on their faces led the audience in "Joy to the World, the Lord is Come." Many told me afterwards of the tears that nearly came—as mine nearly did. I looked about me and wondered: Is this real, or are only fear and starvation, and slavery real; and I wondered, who will remember this—and where . . . ?

I have given you details in order to give you as complete a picture as possible of the care we took in a conscious attempt to help people forget the terror of the world—and to remember the exquisite release there is in the beauty of great poetry and music and painting, and to help them know again that these, too, are important and *necessary*.

On the way out, one of the boys said, "I'll always remember this." One of the girls, a teacher-to-be, said, "I hope I can pass this on to my students." "You will," I said. "you will, you *must*, you know." "I know," she said. One of the faculty said, "I shall always remember those faces singing 'Joy to the World.' It gave me a new faith." One of the guests said, "I have never seen such beautiful faces, where do you find them all!" One of the other guests said, "May we come next time, too?" One of the professors said, "All these years I've been *reading* the gospel story. I am going to *memorize* it!"

One of the students whose draft number would be up shortly said, "When I experience things like this I wonder how there can be such brutality in the world. This is what I'll miss most, I guess." "Take it with you," I said, "we'll have more for you when you come back, and you must bring us tales of things you'll see and know of beauty the world round."

It is for *him* that we do this—for him and *those others of us* who in the midst of the whirlpool of despair must carry on the details of mundanity which seem so utterly, completely futile—pitted against flying bombers and the glamor of uniforms.

Again I say I have given details that you may know how they liked our Evening.

In January, one evening when it was 26 degrees below zero, we put yellow candles in the candelabra and jonquils on the tea table. We prepared hot black spiced sugarless tea to be ladled out of the punch bowl for the guests to sip when it came time to move about

and greet each other and look for details in the imported English engravings of the scenes of Shakespeare that we were exhibiting on our walls, and examine the Shakespearean costumes the girls would wear who were to perform and who would mingle with the guests after the program. We were having our second "Eight O'Clock," an evening of Shakespearean women. We are proud of our Shakespearean costume box. Each costume, in addition to the personality it holds of the person who wore it first, has fabulous tales woven into its materials and designs—like the sleeves of the Bassanio's costume which began expensively and elegantly as part of an altar cloth, and the rose velvet gown for Cordelia which began as part of the drapery of a Louis XV bed in the old West Hotel in Minneapolis. The two costumes we were short we had borrowed from St. Catherine's box of beautiful Shakespearean costumes. Members of the Fundamentals Class would receive the guests.

As I stood alone in the candlelighted studio before anyone had arrived, listening to the voices of the members of Class 303 as they struggled into their costumes—laughing, interrupting each other with "It is extempore from my mother wit," "Ah, it is Elizabeth!" "By my troth, Nerissa!"—I kept remembering what the radio had repeated all day "Hitler's trying another Dunkirk! *Dunkirk!*" Three hundred thousand Nazis being systematically exterminated." "Doomed divisions, *doomed divisions.*" And at supper I had read, "The Nürnberg laws have not yet been repealed in North Africa. A liberating army that does not liberate." "Hitler has struck at Marseilles." "Starvation threatens the population of Puerto Rico." Somehow my mind could not take it all in. I felt foolish and futile attempting an evening of Shakespeare. I looked at the scarlet curtains—at the jonquils on the table. And the people were starving in Puerto Rico—Spain—Germany—China—India—Japan—while we were to read *poetry*, and to open our program with *music* from the *Midsummer Night's Dream* by the Philadelphia Philharmonic Orchestra. I felt utterly ridiculous and useless. Would anyone be so silly as to come out on a night like this to hear a group of amateurs read Shakespeare? Somewhere in the back of my mind came the words of a commentator, "*And through it all those Russian teachers taught while ink froze in ink wells. . . . That little band of actors played night after night, while bombs. . . .*" Suddenly someone called, "Are there any safety pins? My head dress needs. . . ."

There were over a hundred in the audience. Two soldiers from the reception center at Fort Snelling came up to say good-bye. The one from North Dakota said, "This was great. I did a lot of dramatics when I was in college. I was graduated in June—I've been homesick to get back to this. . . ." The one from northern Minnesota said, "Do you know Leyton at Virginia? We always saw each other at speech festivals. I've been hankering to smell a classroom again. I'll remember this. . . ."

In February we did scenes from *Abe Lincoln* connected with a running narration arranged from Carl Sandburg's *Lincoln*. A male quartette sang Civil War songs. We had an exhibit of painting from that period. In March we did some Saroyan things. One of our tiniest actresses learned to stand on her head "casually, easily as a six year old" would, while our star basketball player and cornetist practiced up—he was a navy reserve—so we had at least some idea how long he would be with us. One of the talented music students, a premedic, did some Gershwin and Shostakovitch and Prokofieff. We had a new exhibit

hung of modern and contemporary artists. In April we had an evening of poetry by two members of the department staff, and some music by members of the music department staff. One of our best local artists exhibited her paintings for us.

As to this year, I do not know. But of this I am certain. I do not intend that the Liberal Arts corner for which I am responsible shall become obliterated. I intend it shall go forth a shining memorable necessary thing. I intend it shall go forth in V-mail letters as it is even now. "We're doing an evening of Shakespeare next month." "You'll like the new costumes." "You should see the beautiful oven with gold hinges for the children's play." "We'll be reading poetry next month." "Be sure you look up the Old Vic when you're in London." *London!* "What is the theatre like in Australia?" "Be sure to go to a Chinese theatre and tell me exactly what it is like." "Did you see Lunt and Fontanne?" "Have you seen St. John the Divine's?" "Be sure to go to the theatre in India; it's a far cry from the Farm at Hager, isnt' it?"

Even now letters come with the answer: a V-mail, "I never thought when we had that coke on graduation day I'd be writing in a November gale in the North Atlantic. How was *Arsenic?* I wish I could have seen it." From Texas, "I wish I could see the Saroyan." From Virginia, "Who's doing my part in the *Peacemakers?*" From a Naval lieutenant in the South Pacific, "When I come back I'll knock like the stranger and say 'Is there anybody there?'" (he was with the Choral Readers when we did Walter de la Mare's *The Listeners*. Do you remember the stranger in that?). One from New Jersey, "I saw the *Three Sisters*. Little did I think when we were hammering on the setting for *Letters to Lucerne*." And a boy that I hardly know wrote, "I like to remember the Studio things. . . ."

I saw a boy in the station the other night. I remembered he was from the campus. "What are you doing here?" I said. "My number's coming up," he said. "But you only came this semester." "I know," he said, "but I'm nineteen now." "Are you leaving tonight?" "I guess so, but I'll be back in a day or two to get my things." "Be sure you come up to the studio to say good-bye." "I said, "I will, I will," he said.

There was eagerness and warm thankfulness in his voice as he moved off to his train.

I intend that he, and all the rest I can touch, whether they are in my classes or not, shall remember that corner of the Liberal Arts for which I am responsible, as a vital living thing, *entirely necessary* and important to the soul of man.

As I finish this, I can see from my window, the Hiawatha moves off down the river. Three cars are full of white-capped sailors. . . .

CONSERVING SPIRITUAL VALUES IN THIS CRISIS*

EVELYN NEWMAN
Colorado State College of Education

WHEN Thornton Wilder visited a class of mine in literature some years ago, he discussed the techniques of creative writing. His advice to the students was to make a ritual of habit in their daily efforts. He declared that, if they were truly sincere, something greater than themselves took control of their pencil, pen, or typewriter as they

* Presented at the Twelfth Annual Rocky Mountain Speech Conference, University of Denver, February 14, 1943.

touched their paper; a higher power guided them in expression. His own *Bridge of San Luis Rey, Our Town,* and *The Skin of Our Teeth* prove his agreement with most of our leading writers today upon the moral responsibility of the artist. Art in the true sense of the word cannot be for art's sake only. It must be for life's sake, or it will die at the roots and wither away.

The gift of words, oral and written, lifts many above all other living creatures. To prostitute that gift as do certain columnists and political speakers, veiling facts, misinterpreting statements of others, allowing sheer cleverness or misguided wit to caricature sentiments uttered in noble sincerity, is a crime against the minds of their readers and listeners. Such a crime may bring a fearful retribution, not only upon themselves, but upon their readers and listeners as well. It may prolong, or even produce, world chaos.

Never was there a time when words meant so much to the human race as now. Hitler's *Mein Kampf* gave the blueprint of his sinister plans, and by subversive words over air waves and in print he prepared the way for conquest by guns.

Our propaganda must be truth. The arts of speech and writing, of painting and design, and of music are mighty aids in this global struggle between the spiritual forces—the power of the mind rightly directed—and those forces of darkness, which are also of the mind but advocating brute force and compelling enslaved work and living.

De Quincey's famous discussion of the literature of knowledge and the literature of power has place here. The literature of knowledge gives information; the literature of power moves the mind upward. Tolstoi's *War and Peace* versus any good history of Napoleon's invasion of Russia illustrates this point. In *War and Peace* we see Napoleon as Tolstoi defines him, "an ignoble tool of history, lacking all dignity even in his exile." Tolstoi's treatment of history is as the relentless drive of cause and effect, cause and effect brought about by the unawareness and mass movement of people in general, not by any actions of one man alone. Shakespeare's *Hamlet* versus Saxo Grammaticus's tale of the Danish prince makes a similar illustration. Hamlet becomes in Shakespeare's portrayal a part of all struggling, aspiring humanity in his suffering and final accomplishment in death.

So the place of the word, written and spoken, is a part of this struggle of humanity, on all fronts, even on the fighting lines. It gives support to the soul even as Shostakovitch's mighty Seventh Symphony, the symphony of Leningrad, he calls it, written during the fighting there, buoyed the Russian spirit. Most recent examples in written and dramatic form are Thornton Wilder's farcical allegory of the long upward climb of the human race, *The Skin of Our Teeth,* and Sidney Kingsley's noble play, *The Patriots.* When Fredric March, as Mr. Antrobus, representing all mankind, challenges us with the statement that "every good and excellent thing in the world stands moment by moment on the razor edge of danger and must be fought for continuously," we as his audience gain courage.

Sidney Kingsley's play, *The Patriots,* heartens us by recalling Washington's and Jefferson's fight to preserve democracy even in its cradle. Jefferson, returning from his ministerial duties in France, is told by our anxious first President that the country is traveling a perilous road between anarchy and monarchy. The theme of the play is the struggle between the idea of government as aristocratic, carried on by a few from the top as directors of the mass, and the idea

of government of, by, and for the people, who must give their consent before the directors have any power. Alexander Hamilton and Thomas Jefferson personify these conflicting ideals. In the end, Jefferson wins, and the play closes triumphantly with the delivery of his Inaugural Speech. His final words, "I know that some honest countrymen of mine do not think that a republic can ever be strong enough to survive. But I believe, indeed I know, that our government is the hope of the world." Such a statement carries us to that great speech of Lincoln's on December 2, 1862: "We shall meanly lose or nobly save the last best hope of earth—democracy," and again to Woodrow Wilson's plea for a war to end war. Inevitably Franklin Roosevelt's and Wendell Willkie's voices follow, urging a better world on a global basis with plans toward economic as well as political equality, and a vital participation by the United States in making and keeping the world safe for democracy. Thus the spoken word in speech and drama, in radio play and motion picture, fights on the front line of the mind today.

RADIO CLASSES IN THE HIGH-SCHOOL WARTIME PROGRAM*

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WE ARE not a militaristic nation. Almost never before in our history have the schools had need to turn their full attention to the science of war. Yet, as the crisis deepens, as we more and more gear ourselves for all-out, total war, the schools, too, must readjust their organizations and redirect their efforts toward one great end—the certain and speedy winning of the war."[1] The Commissioner of Education was indeed right. The American high-school curriculum is being drastically revised, and every field of secondary education that expects to survive had best readjust and redirect itself.

Because radio is essential in modern war, the radio class[2] suddenly has been lifted to a higher status in the new high-school curriculum. This may be a happy condition for the speech teacher, but before rejoicing becomes unrestrained remember that we must justify this new status—or accept the consequences of failure.

How shall we justify this new status? The answer is found in the objectives set forth by Commissioner Studebaker for the curricular revision recommended for secondary schools. Space will not permit a review of those objectives. All but one, however, are designed either to prepare students for the work they are to do in the armed service or to prepare them for entrance, immediately if necessary, into business and industry. The one exception deals with "the high school's major and continuing responsibility to train youth for citizenship in a democracy." In discussing this particular objective, Commissioner Studebaker suggests that "without in any way distract-

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[1] John W. Studebaker, U. S. Commissioner of Education, in an address before the general session of the National Institute on Education and War, August 28-31, 1942, Washington, D.C.

[2] This article applies only to classes in radio production. Utilization is an important phase of radio's relation to the school but one that has no place in this particular discussion. Those interested in wartime utilization of radio are referred to the *Evaluation of School Broadcasts*, published by the Ohio State University.

ing us from the all-important business of winning the war, it should be possible to lay that foundation in public opinion which will make possible the winning of the peace as well." He suggests, furthermore, that, in addition to making curricular changes, all schools should participate in vital war-related activities such as campaigns for salvage, for conservation, and for the sale of stamps and bonds.

What does all this mean in terms of objectives for radio classes? The following seem to cover the ground fairly adequately:

1. To make a definite contribution to the school's wartime efforts.
2. To make a definite contribution to the participating student's preparation for wartime living.
3. To make a definite contribution toward winning the peace that will follow the war.
4. To give the participating student a sound foundation upon which to build should he decide to go into professional radio.
5. To serve any other wartime needs in the school or community that might logically be served by a radio class.

Radio classes must attain these objectives if they wish to justify their status in both the school and community.

The justification of radio classes in schools today is comparable to that of a broadcasting station in a community. Broadcasting stations in this country exist for the most part for the personal profit of the station owner, but must at the same time serve the "interest, convenience, and necessity" of the American public. A radio class is designed primarily to meet the needs and desires of the students enrolled, but in the present crisis must also serve the interest, convenience, and necessity of the school itself.

Such a service requires a public address equipment with speakers in every room and with at least one regular radio class that meets every day. Do not get the mistaken idea, however, that this setup represents only the city high school. Many small-town schools are equipped with public address systems and have flourishing radio classes which put that equipment to practical use. On the other hand, there are city schools that cannot boast even a portable public address set. I believe it is just as impossible to conduct a radio class without *any* equipment as it is to learn to swim without any water. The principles of broadcasting technique are based upon the properties and limitations of the electrical equipment involved. A public address set, consisting of an amplifier and at least one speaker and one microphone, must be regarded as minimum equipment for any practical work in radio production. Additional equipment should be added as possible and need not be expensive. My own class has a talk-back built from an old rewired radio and a broken telephone (both donated) and a two-turntable soundtruck built for the most part from salvaged material.

I should like to digress here just long enough to point out the fact that the teacher of radio in the small-town high school, particularly in a town that boasts a local station, has greater opportunities to serve the community, and hence much greater responsibility, than the radio teacher in the high school which is merely a part of a large city system. Even the teacher in the small town that has no local station often has a greater responsibility than one in a large city system for the very reason that the community at large is in closer touch with the school, and as a result is more directly influenced by what goes on in the school. Radio classes can play an important part in the wartime program of

any school, however, whether it be a small-town high school or a large city high school. They may render service that will aid the war effort directly, or they may aid indirectly by adding to the general efficiency of the school organization and administration.

There are many ways in which the first objective can be attained in a school equipped with a central public-address system. For one thing, the radio class can relieve the administration of the task of making routine announcements. It can also afford school organizations needed publicity for approved activities by means of "commercials" given over the public-address set. Such commercials can aid scrap drives and other war-related activities. If radio classes display showmanship as well as knowledge in their broadcasts, they can foster propaganda of the right kind, discourage rumor-mongering, and heighten the general morale by means of dramatic programs. They can also disseminate both information and enthusiasm among the student body. Furthermore, the friendly and efficient radio class can both build and foster a spirit of cooperation between departments in a school.

Although the radio class in the school with only portable public-address equipment cannot function so effectively as a publicity agent, it can, nevertheless, function as a morale-building and information-disseminating agency. This it can do through good dramatic programs given in individual classrooms or assembly halls. Suppose it is necessary to use the corridor for a studio and run the cable of a portable speaker under the assembly-hall door, the program will be just as interesting and just as productive as though the sounds had issued from a speaker permanently installed in the wall.

Radio classes also develop desirable attitudes and character traits essential to both wartime and peacetime living. Radio students become unusually sensitive, not only to the needs of school and community, but also to the reactions of people. Moreover, since there is no solo work in radio—even the soloist requires the services of an engineer or trained technician—radio students learn the value of cooperation, of promptness in accepting and carrying out responsibility, of exactitude and precision. They learn to meet the exigencies of the time and the needs of the majority regardless of their own personal pleasure, for only by so doing can they produce a successful broadcast. Those who fail to respect the wishes of the majority, or who are not responsible in the performance of duty, are promptly and severely punished by the most detested of all penalties, the ridicule or displeasure of fellow students. In order to succeed as a broadcaster, either over the air or over the school public-address system, one must understand and please people. The really successful broadcaster must be alert, prompt, responsible, intelligent, understanding, tolerant, cooperative, and resourceful. What better foundation could one ask upon which to build either a Victory campaign or a lasting peace than a body of citizens with such qualifications?

Although nobody feels that the high-school radio class offers adequate training for professional radio, many of the best students are going from high-school radio classes into commercial radio stations. The conscientious high-school radio teacher, then, must see that the training offered is consistent with the needs of the profession. Certainly the least that can be expected is that nothing is taught that will later have to be untaught.

In addition to the objectives thus far considered, radio classes today, or any

day for that matter, should also serve the community in every way possible. This can oftentimes be done by coupling a request program for some local club with a radio class project.

Suggested Activities

Some activities have been suggested in the foregoing discussion of objectives. The following outline offers additional activities:

1. Announcements
   - Routine administrative announcements.
   - Announcements of school activities (educational, athletic, and social)
   - Announcements regarding the school's war activities
2. "Commercials" (Straight or dramatized) to sell everything from war stamps to school emblems; to advertise drives sponsored by the school or school organizations, particularly drives for war materials; and to encourage saving, conserving, and serving.
3. School newscasts, including news both of general school activities and of war-related activities.
4. Interviews
   - With teachers or counselors in order to offer information about new wartime classes or other changes in the school curriculum or procedure.
   - With alumni home on furlough.
   - With students who have been sent to interview people too busy to come to a school.
5. Programs
   - Dramatic programs in honor of some special day or of any patriotic activity, dramatic educational programs, and dramatic programs purely for morale building or entertainment.
     - Adaptations of novels, short stories, plays, poems or non-fiction prose.
     - Original dramas
       - Based on literary or historic fact
       - Pure fiction
   - Variety programs in honor of special occasions or built around special themes for patriotic purposes or for pure entertainment.
   - Musical programs
     - Live shows with the school orchestra, band, or glee club
     - Recorded music, either professional records or records of the school band, orchestra, or glee club.[3]

Methods of Procedure

Methods of procedure of course, will vary according to the available facilities, but the class should have as nearly professional standards as possible if it is to attain fully the objectives previously set forth. The professional broadcaster has learned the most effective means of serving the public. We should make use of his experience if we are to serve our school public efficiently.

The most efficient organization for handling school broadcasts, particularly in schools with a central public-address system, is one that parallels a regular station setup. This plan is especially desirable if there is but one class for both beginning and advanced students. In schools with a separate class for beginners it may be desirable to so organize only the advanced classes. The station setup, once it is thoroughly under way, is not only more interesting for the students but easier for the teacher. The following setup approximates that used in commercial stations and is well adapted to high school facilities and requirements:

1. *A Station Manager* (the best qualified and most reliable radio student in the school) should head the organization and be in general charge of the entire station staff, under the teacher's supervision. He should hold regular meetings of department heads to discuss station needs, station progress, or complaints against the work of the station.
2. *A Station Staff* to serve under the manager:

[3] If a broadcast is to be given over a local station check very carefully on the copyrights involved and the music performance rights. Not all music can be played over all stations.

A. Business Manager, in charge of public relations (with faculty and student body) and of traffic. He should keep track of educational programs on the air and keep school department heads informed of broadcasts that might be wanted by various teachers. He should schedule any that are requested and see that "engineers" are assigned to pipe them into the classrooms. He should also keep teachers informed of any "broadcasts" being prepared by the radio class that might be used as supplementary material in the classroom. He should report requests for such programs to the production manager and make the necessary assignments of facilities both for rehearsals and final "broadcast." He may also schedule the use of other school equipment such as the portable radio or victrola.

B. Production Manager, in charge of all dramatic productions. He either directs them himself or assigns direction to a member of his staff.

C. Chief Announcer, responsible for selecting daily announcers and making out the weekly schedule of announcing assignments for himself and his staff.

D. Head of Continuity and Script Department, responsible for all writing assignments. He checks all scripts submitted, sees that accepted scripts are typed and that they reach the production manager in ample time.

E. Head of News and Special Events Department, in charge of the weekly school newscast. (Newscasts are prepared in collaboration with the editor of the school paper.) He also assigns sports announcers to the various games and trackmeets. (Many schools now use public-address equipment to keep spectators informed as to referee's decisions, penalties, substitutions, etc.)

F. Chief Engineer, responsible for the proper use and maintenance of all school equipment. (Unless he is unusually skilled, his maintenance duties should consist of reporting trouble to the proper authority.) He supervises and makes the schedule for those who handle the public-address equipment either for rehearsals or for school broadcasts. He instructs beginners on his staff in the use of the school equipment. He is also responsible for the daily log—which is as useful in keeping track of what goes on in a school station as it is in a regular radio station.

G. Sound Technician, in charge (under the Engineer) of the sound truck and all sound effects, either manual or recorded.[4]

Professional methods should, as far as possible, be adopted in matters of program production as well as of station organization. Good showmanship is as essential to the success of an educational broadcast as to the success of a program designed only to entertain—for an educational program must be listened to before it can instruct the listeners. Music and sound cues should be properly timed and well executed. Careful research should precede all programs based on fact. Dramatic sketches should be carefully cast and well rehearsed. Announcements and school "commercials" should be carefully written to catch and hold listener interest. They should be both written and read in a style befitting their content. Any attitude of, "Oh, well, this is only a school program," should never be tolerated. It is as poor training for radio broadcasting as it is for good citizenship.

Professional procedure should also include the appropriate use of professional terminology. (Such terminology is easily found in radio books and magazines.) Likewise, the ordinary hand signs used by professional directors should be used, not only in order that students may become familiar with real studio procedure,

[4] Each of the seven department heads should have a staff commensurate in size with the work to be done. Staff members should be responsible to their heads, who in turn are responsible to the Station Manager. The teacher's place in this setup might well be compared with that of the F.C.C., with this difference, that he not only makes the rules but has the power of censorship.

but also because, even in the school broadcast, the use of such signs offers the most efficient method of conducting rehearsals and final productions.

Subject Matter for Programs

Securing worth-while scripts for dramatic programs is a constant source of worry for all production groups, professional and nonprofessional alike. It is a particularly important consideration in schools where the radio class presents programs regularly to the entire student body and where such programs are being used to further war effort. Probably the most satisfactory solution is to "roll your own." In no other way can one be sure of material that is both timely and entirely appropriate to the particular needs of the school.

It is impossible to offer anything like a comprehensive list of topics suitable for school programs. After all, any approved school activity is legitimate subject matter for a school broadcast, particularly any activity associated with the school's wartime efforts. The following may suggest others:

1. The collection of scrap metal, rubber, tinfoil, etc.
2. Junior Red Cross Activities.
3. Charity drives for home or foreign relief.
4. Any topic used in the government educational campaigns, such as the need for air-raid precautions; dangers of spreading rumor; the wisdom of rationing; need for workers in defense plants, on farms, etc.; need for fire watchers, air raid wardens, etc.; tolerance for races and intolerance for tyrants; wisdom of remaining in school until needed elsewhere; and general information about the various branches of the armed service.
5. Patriotic subjects of all kinds, particularly in celebration of such days as Lincoln's birthday, Washington's birthday, Flag Day, Navy Day, Army Day, etc.
6. Information as to what schools can do and are doing, particularly what your own school can do and is doing.
7. Information about alumni distinguished in the service.
8. Any appropriate poem, story, news item, or bit of music.[5]

Bibliography of Essential Information

Radio teachers who wish not only to present programs but to teach their students the fundamental theories of broadcasting are handicapped because of the lack of a suitable high-school text. There are several workbooks on the market, but, for the most part, they are inadequate and some are inaccurate. On the other hand, the really excellent books written by professionals assume a background of knowledge which the average high-school student does not have. About the only thing a teacher who aims at professional standards can do is to collect the material needed and pass it on to the student either by the notebook method or on mimeographed sheets.[6] The latter method takes less time in the long run and is productive of better results. The bibliography that follows is designed to meet the needs of teachers who have not the time for extensive reading and who prefer to digest thoroughly a few good books that will furnish a sound basis for radio work. Those who have more time and who wish to read more extensively will find suggestions for further reading in the books listed here.

Radio Directing

Radio Directing, Earle McGill: McGraw-Hill Book Co., New York, 1940.

Production and Direction of Radio Programs, John Carlile: Prentice-Hall, New York, 1939.

[5] When broadcasts are to be given over the local station, one must be governed in the choice of subject matter by copyright restrictions as well as considerations of audience interest.

[6] But mimeographing the exact contents of any textbook for classroom use is in violation of copyright laws, and consequently mimeographed materials, if used, must be the teacher's synthesis of ideas.

Radio Writing

Handbook of Radio Writing, Erik Barnouw: Little, Brown and Co., Boston, 1939.

Radio Writing, Max Wylie: Farrar and Rinehart, New York, 1939.

How to Write for Radio, James Whipple: McGraw-Hill Book Co., New York, 1938.

How to Write for Radio, Seymour and Martin; Longmans, Green, and Co., New York, 1938.

Practical Radio Advertising, Hettinger and Neff: Prentice-Hall, New York, 1938. (This book covers not only the writing of radio advertising, but the entire field of radio advertising, even production and other agency problems.)

Radio Psychology

Radio Psychology, Cantril and Allport: Harper and Brothers, New York, 1935.

General Radio Information

Handbook of Broadcasting, Waldo Abbot: McGraw-Hill Book Co., New York, revised 1941.

Magazines

Broadcasting, Variety, and *Movie-Radio Guide*

Books of Scripts

Columbia Workshop Plays, Selected and edited by Douglas Coulter: McGraw-Hill Book Co., New York, 1939.

Best Broadcasts of 1938 and 1939, Selected and edited by Max Wylie: McGraw-Hill Book Co., New York.

Best Broadcasts of 1940 and 1941, Selected and edited by Max Wylie: McGraw-Hill Book Co., New York.

Thirteen by Corwin, Norman Corwin: Henry Holt Co., New York, 1942.

This Freedom—New Radio Plays, Arch Oboler: Random House, New York, 1942.

Fourteen Radio Plays, Arch Oboler: Random House, New York, 1940.

Plays for Americans, Arch Oboler: Association for Education by Radio, Chicago, 1942. (Thirteen nonroyalty plays)[7]

Plays for Americans, Arch Oboler (nonroyalty): Farrar and Rinehart, New York, 1942.

The Treasury Star Parade, Bill Bacher: Farrar and Rinehart, New York, 1942.

As already pointed out, the foregoing bibliography makes no pretention to being a complete bibliography. Only outstanding books in basic fields are listed. Study of the books named, however, will afford anyone a fairly well rounded background of information about radio production. Teachers of radio should of course, in addition to reading, do a great deal of listening to really good programs and should lose no opportunity to visit with people from the local station and to observe procedure there if allowed. Small local stations without network affiliation are often very glad to give air time to school workshop groups, provided these groups have something worth while to offer. Much can be learned from the local station staff. Generally speaking commercial radio people are of a friendly and cooperative type. The teacher who is earnestly desirous of doing a good piece of work with his high-school radio class and who treats commercial radio people with courtesy and consideration will always be both respected and assisted by them.

No radio teacher can afford today to neglect any source of assistance or of ideas if he hopes to carry effectively his share of the school's wartime responsibilities. The radio class has a definite place in the wartime program of any school, a place that will grow in significance as the class proves its worth. Opportunity is knocking today at the door of every high-school radio teacher. He should take his duties seriously and leave no stone unturned to make the most of the present situation.

[7] Attention is again called to the fact that most of the scripts presented in this list are copyrighted and therefore can be used only for classroom practice. Nonroyalty scripts that may be performed either in the school or over the air may be secured from the Script Exchange, Office of Education, Federal Security Agency, Washington, D.C.

EDUCATIONAL BROADCASTING IN WARTIME

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I

WAR has changed the radio. To make way for war information many of the old programs had to go. Those that remain have a new emphasis or theme. Of the old programs that went, those broadcast by remote control were among the first. Because of the demands of more urgent communications, small radio stations are expected not to use telephone communications for remote-control broadcasts. These changes are not only inevitable, but are necessary. Nevertheless, before the war remote-control broadcasts afforded colleges and universities a splendid avenue for extending their usefulness beyond the campus, and now these programs in the great majority of cases have been silenced for the duration.

What shall be the response of colleges thus cut off the air? Shall they count out campus broadcasting as a war casualty and mark time until after the war? Shall they give up radio activities at this moment when radio is a more important factor in American life than ever before? Shall they conduct their radio workshops from the sidelines, but make no attempt at actual broadcasting? Or is there some other way to continue broadcasting in spite of being deprived of remote-control facilities?

It is my conviction that college radio, like many other activities, can learn to adapt itself to the emergencies of the present scene, and at the same time discover new opportunities for greater service than peace time afforded. The purpose of this article is two-fold: First, to suggest a method by which small-college radio broadcasting may adapt itself to war conditions so that it need not be entirely cut off the air; second, to justify the continuance of certain college workshop broadcasts.

To begin with, I should like to suggest that many college radio workshops can meet the problem of adapting to war conditions and continue their broadcasting by cutting transcriptions and sending them by mail or express to station sponsors. Everyone knows it can be done, even though some may wince at the thought of programs that are not "live broadcasts." However, with the almost universal present use of the "delayed broadcast," such objections are no longer serious obstacles. In many small colleges the war has drained the student body of its young men; this condition has precipitated a problem of casting in radio workshop productions. In this connection may I suggest that if actual production must be curtailed because of lack of male actors, at least radio writing may continue and the scripts may be submitted to the sponsors of radio programs. I am not unmindful of certain obstacles in carrying out these suggestions but I think some such steps ought to be taken, else college radio workshops will lose step during the war and find a radio world after the war that has no place for them.

To plead for a radio program's life is to contend that such a life is worth saving and that such a program justifies its time on the air. In the paragraphs that follow I shall attempt to establish this justification.

The account of radio experimenting included here, although a product of my own institution, is offered only as an example of what may be done to utilize radio more effectively in an educational

institution. I am not suggesting that radio experiences at my particular college have revealed anything startlingly new to the radio world. If we have any claim whatsoever to originality, such claim may be based upon our method of approach. Every college has—or ought to have—an educational philosophy, and we believe that this philosophy should reveal itself through radio programs as truly as through other activities.

The challenge of college radio as we conceived it was to produce interesting, worth-while programs motivated by a philosophy of education already accepted by the faculty and administration. First, let us consider the nature of the educational philosophy, and later see how it may be extended to the medium of radio.

Instruction in this particular teacher-training college is characterized by an emphasis upon the art of interpreting. At least we are striving toward this goal. Instruction, first of all, we believe, involves exposing the students to certain broad as well as specific fields of information and culture; and second, training the students in the techniques of interpreting the observed facts, figures, episodes, people in terms of other facts, figures, episodes and people, including themselves. We are attempting to restrain ourselves from telling our students *what* they must think. On the contrary, we hope we are assisting them to discover *methods* by which they can reach valid conclusions on questions that make up the business of happy, useful living.

Let us apply this philosophy to educational radio. While we may agree that one of radio's greatest functions is to entertain, nevertheless, we believe its greatest service (as yet only slightly explored) is to serve as a forum for all people, agencies, creeds, cultures, problems. In other words, we regard it as an avenue for intersectional, interracial, intercreedal understanding. This concept carries the function of speech, in its broadest sense, to its greatest height, for it involves social thinking, adjustment, and understanding. Thus conceived, radio would serve whole masses of people in much the same manner that conversation serves individuals or small groups. But thus conceived, radio must be free—as free as our public schools are free to serve the best interests of all the people.

We believe that this conception of the province of radio and this philosophy of education are compatible, for radio becomes a means of extending our function of *interpreting* for the benefit of listeners in the area served by the station through which we broadcast. Incidentally, and perhaps fortunately, many of these listeners have sons and daughters or brothers and sisters attending our institution.

II

But to assume the role of an interpreter, one must have a reasonable grasp of the disciplines of certain fields of knowledge and possess some degree of scholarship. Thus, a radio program, whether it be music, drama, or straight information, must be a product of research, thorough planning, and honest, sincere production. Nor should programs produced by educational institutions be concerned with propagandizing that institution as such, although programs well done will heighten the dignity of the school and thus perhaps reflect favorably on enrollment and quality of students.

In our case, before actual broadcasting began, there were a number of additional problems to be met. First, there was the question of who should write and perform the shows. We decided that all radio programs should be coopera-

tive ventures. That is, faculty and students should share together the responsibility for their program building. The leadership of faculty in scholarship would thus be matched by the students' keen sense of what the listeners like best. We have been pleased to observe that the product of these joint enterprises has not been altogether measured in terms of a presentable script—an accurate interpretation. It has also been calculated in terms of a growth of understanding between faculty and students.

Then there was the problem of program subject matter. Since our programs, when actually presented over live broadcast, were spotted at 8:30 Wednesday evenings, we concluded that they should be so planned as to appeal to the widest possible spread of interests. We recognized that people are fundamentally interested in themselves and the environment in which they live. Two additional factors caused us to place a good deal of emphasis upon local subjects. These were, (1) the reawakening of our national consciousness with its renewed interest in local responsibilities, and (2) the recent passing of a law requiring the teaching of state history in our public schools. To a large extent these factors conditioned most of our programs. Other programs, such as music, health, and science have sufficient universal appeal to justify their place in the series, but we felt that our special contributions to radio listening in this section of our state lay in the field of interpreting the Pacific Northwest.

The form of broadcast also had to be considered carefully. National surveys have shown that in listener-appeal dramatic productions rank second only to music. Yet we concluded that unless the information we wished to broadcast had real dramatic value it should not be dramatized. Rather it should be presented in the most direct and interesting conversational manner possible, such as interview, round table or nonrehearsed discussion. Fortunately we found much of dramatic interest in our section of the state. So as a result, a liberal number of programs have been dramatized performances.

III

Thus far I have discussed chiefly policies and approaches. That which follows is an explanation of the actual methods employed in preparing broadcasts. To obtain suggestions for the type of program wanted, students from the radio workshop class interviewed faculty members of the departments of history and science. Interesting ideas were brought to light. One that appealed most strongly to the students was the biographical study of a famous Indian chief whose exploits were a part of the pioneer history of the valley in which our college is located. It was a happy choice, since the story had both romance and local color.

It should be noted that the students engaged in program production had received preliminary training in script study and criticism. Furthermore, they had done some trial and error work in radio script adapting. Therefore, they were, in a modest way, prepared for this more formidable task of preparing a documented manuscript.

After a bibliography had been compiled and some spading done, the class was divided into three committees, each agreeing to prepare a script outline. Later these scripts were all read in class, and the best elements of all were fused into a tentative continuity framework. Then began the task of authenticating the rites, customs, manners, folk songs, and diction of the Indians of this territory as practiced nearly a century ago. This proved to be no easy task, since the available written material was meager

and the authorities who could be interviewed differed a good deal in their interpretations of a given point. Such matters as marriage, slavery, harvest festivals, Indian morals, all figured prominently in the story, and they had to be reckoned with carefully. It meant interviewing some of the oldest Indians in the valley. It meant driving twenty-five miles to visit an old miner who had lived with the Indians. It meant exploring some of the spots mentioned in the story in order to gather geographical data. It meant demands on time and patience.

As it happened, when the information had finally been gathered, the story fell naturally into three sequences or periods. Again each of the three committees assumed its share of the work, and on the appointed day presented its version of the particular episode with which it had been working. Then followed more evaluation and criticism by the entire group. Ultimately two members of the class, who had shown superior ability, were given the entire script to revamp and prepare in its first complete rough draft. This script was then read orally for class criticism. After minor changes, the final draft was made, which included the sound, music, and other special notations, together with tentative timings—but corrections and alterations in the script continued until "dress" rehearsal. Although the director's judgment was final in decisions pertaining to the continuity and its production, every workshop member knew that suggestions would be carefully considered.

This production, done in three episodes running successive weeks, was a product of cooperative thinking and planning. Fundamentally it was a student production, but faculty members from various departments had made valuable contributions to its composition. The social science department had furnished the original theme. The science department had furnished useful geographical data. The librarians had obtained additional materials not contained in the college library. And the music department furnished the chorus, soloists, and drummers, as well as skillful assistance in arranging authentic Indian music for the production.

The project was really more than a radio show: as a problem in interpretation, it was a study in the life of a people. We believe that the broadcasts extended both broadcasters' and listeners' horizons of understanding of a primitive people's culture. Not perfect by any means, nevertheless the scripts were authentic and interesting. The writers remembered that a radio show, like any good drama, must interest and hold its audience. The students developed a sensitiveness to showmanship. As players, the students enjoyed doing this type of broadcast, largely because it was theirs from the start.

Other program materials also came from environmental background. We happen to be located on the fringe of the great Columbia Basin. Naturally our radio audience is very much aware of the world's largest dam located there, the Grand Coulee. We realized that most of our listeners had seen the project and knew as much about its size and potential uses as we did. Nevertheless, from an educational point of view it offered an interesting challenge.

In a broadcast entitled *The Story of Water Power* we attempted to show how man as an evolving, thinking individual again demonstrated his growing capacities for controlling his environment for economic and social betterment. It traced the development of the water wheel from its simplest beginning to the huge generators of Grand Coulee, with their potential 2,500,000 horsepower output. But the story was more than one of mere physical horsepower, for it showed

the economic and social causes and effects of such development.

Materials for new radio programs often grow out of other radio shows. It was in this way that we discovered *The Story of the Salmon.* In telling the story of water power and Grand Coulee, we were reminded by one of the workshop students that the United States Bureau of Fisheries was being faced with a seemingly insurmountable problem: In putting a 500 foot dam across the Columbia River, man was probably annihilating a $30,000,000 industry in the state of Washington. In a geography class this student was studying conservation, and had learned that this dam was interfering with the life cycle of the Tyee salmon. If the fingerlings which had been hatched above the dam could not return four or five years years later to their birthplace to spawn, the great silver harvest would be a thing of the past. What good could come from conservation which, while preserving one resource, destroyed another? This was the student's theme. Showing how the Federal Bureau of Fisheries dealt with the problem made an exciting script. At the same time, it provided an opportunity to interpret the relation between the economic life of our people and one of the functions of government.

Soon we hope to begin work on some transcriptions of a series entitled *These Things We Cherish.* Obviously a patriotic theme, this series will provide several departments with excellent opportunities for translating abstract phrases, such as "the American Way of Life" and "Freedom of Speech," into referents that have meaning to everyone.

I have attempted to show that, in spite of limitations which war has placed upon a broadcasting program, a college may make certain adaptations that will enable it to continue extending its services to the people of its territory. Principal among these adaptations is the cutting of transcriptions and making them available to program sponsors. However, it has been pointed out that such adaptations are not warranted unless the type of program itself justifies the time consumed on the air. I have sought to establish this justification in light of the experiences in radio broadcasting at one particular college.

EDUCATIONAL BROADCASTING AFTER THE WAR

GEORGE S. McCUE
Colorado College

WHAT I am going to say could, and perhaps should, be said in a few words. But the trouble with a direct statement of my position is that it sounds obvious. It is simply this: Colleges should do more educating by radio after the war is over. Here, one is inclined to say, is an incontrovertible subject, one with which people in radio, people in the schools, and people in front of radio sets are certain to agree. Perhaps the agreement will be something less than a hundred per cent when I say that in my opinion there is a pathetically small bit of genuine education being offered over the radio today and of this small amount our educational institutions are supplyng a miniscule quantity. On second thought I would rephrase the statement used above—that colleges should do more educating by radio. I think it should be stated this way: Colleges should start educating the public by means of radio right now.

My first stricture—that there is little education in radio today—like all brash

statements needs qualification. Many valuable and influential contributions have been made by radio: for instance, it has noticeably improved the general level of speech, and it has vastly expanded our knowledge of geography and current history. In many another territory there have been apparent contributions, but when these contributions are examined carefully they are frequently seen to be sorry stuff. In music, to pick a likely example, much seems to have been accomplished. That there are more and better programs is both true and fortunate, but that there has been much musical education can not be seriously maintained. To be sure, there has been a great deal of palaver before, during, and after musical programs, but usually all this chatter boils down to a few cleaned-up tidbits about Wagner's love life, what Brahms liked to eat for supper, or the size of Beethoven's shoes. The whole business is, of course, nicely befuddled so that it seems educational in its use of words like "English horn," "fugue," "passacáglia," and "cadénza." While this word-juggling is going on, most of us, including a lot who would like to know more about music, cannot tell an English horn from a kazoo or a passacáglia from the Charleston.

Equally worthless is the information of many another program with an educational flavor now going the rounds. By listening attentively one may hear an authority enumerate the names of all the states beginning with the letter *C*. At another time one may learn that Hamlet's father died of ear trouble, or that W. S. Gilbert knew "A policeman's lot is not a happy one!"

To this educational potpourri the schools have made a few valuable contributions, which I will discuss later. But in number such programs have been few; in quality, varied. Far too often these programs have been what the late Irving Babbitt would call "mysterious diversions of mandarins," an example being the meeting of four wise men who tried to set one another straight on Socrates's ideas on the origin of language. By way of contrast I should like to point out that I have never heard anyone on the radio explain Jespersen's modern view of the origin of language.

Present-day education by radio is faulty in my estimation because it is fragmentary. It presents no pattern. We may admire the ability of an expert to rattle off the names of all the states beginning with *C*, but we are deluding ourselves if we believe this feat gives us any insight into geography. Geography, like history, sociology, philosophy, literature, or any other subject, does not consist of snippets of information. A knowledge of it can not be imparted between wise-cracks, advertising appeals, and a miscellany of believe-it-or-nots. I even question the effect of the most concentrated analysis, brilliantly and intelligently presented, when it is offered in a vacuum—when it takes place by itself without tie-ups with other phases of the subject or with other subjects.

Furthermore, such radio education as we now have its deceptive: It sounds like the real thing, gives an illusion of value, but is really brummagem. Understanding is gained by concentration, by activity, by hard work, if you will, on the part of the learner. This holds true for an understanding of the workings of a door bell or Einstein's theory, for the implications of an amendment to the Constitution or a pain in the bowels.

I would not care to go on record as being against anything that contributed to the gaiety of nations; I would merely remind you that a superb medium like radio might well contribute to something beside gaiety. The sober truth is that today we especially need a better educated citizenry. It is a bromide almost

unworthy of repetition that if we knew more about men, about their history, their economics, their ways of living, their language, and their psychology we might be enjoying peace today. And if that is true of the present, the obligation for future education when there will be a peace to consider will be even more pressing. After the war the ordinary citizen is going to face hazardous postwar problems that will demand a great deal more than merely knowing which states begin with the letter *C*. Pressure from here and there will be brought to bear on us to do this and that. Every bloc now existing, and a few more to be created, will jam the radio waves with distracting appeals for action. We like to think that we are doing our best in the colleges to prepare the youth of the country for such an emergency, for the bafflement that is certain to come, and for the solution by intelligent action. But youth is not all. There is the problem of youth's parents. Why should not educators make the effort to reach people of voting age? It is evident that educators now have a channel for reaching not only the youth who will run the world tomorrow, but also the men who are running it today.

So I say, now is the time for our educational institutions to begin making a serious effort to expand their campus activities to take in their communities. If Spanish is a valuable language to teach in a school, why should it not be taught over the air? If public speaking is worthy of a place on the curriculum, why should it not be aired publicly? If history gives a college student an insight into the development of civilization, why should not the public be allowed, even encouraged, to get this same insight? If hygiene can be made vital to twenty-year-olds, why cannot it be presented to their parents to equal advantage? In connection with the latter subject, I need hardly point out that the hygiene now presented by the makers of laxatives, headache cures, patented shoes, and cornplasters leaves much to be desired. Surely the medical faculties of our universities cannot afford to sit by and snicker while the people of the community gulp pills indiscriminately, woof down handfuls of anything labelled "vitamin," rub their scalps with arsenic, swill gallons of alkali, and try to float into eudaemonia on a high-colonic irrigation.

The education which I advocate having the colleges put on the air would have four cardinal principles:

First, it would be planned. There would be no snippets of this and that, but rather a series of connected programs, extending over many months, and pointing toward one clear, definable goal.

Second, such a program would tie up subjects with one another with a view to making life more significant to the listener. The bulkheads between language, literature, and history, would, for instance, be removed in radio presentation, as indeed they might profitably be removed for any presentation.

Third, I would have education by radio a strenuous business for the listener. Learning requires participation. To this end I would have assignments and projects given. I would encourage outside reading. I would furnish syllabi, problems, questions and answers, pictures, maps, anything that would aid a conscientious listener. I see no reason why problems that arise in the mind of the listener should not be sent to and answered by the teacher. And I should think some kind of credit could be given for the successful completion of such radio courses.

Finally, these radio courses must be prepared and presented by those who have a good knowledge of radio technique. In such a program there would be no place for classroom lectures even

though they had been repeated verbatim to classes for forty years.

There are, I know, many possible objections to education by radio; but I consider all of them specious. Some maintain that the listening public is a giant booby, who, when he listens to anything coming out of his radio, wants amusement rather than instruction. This degenerate, dim-witted oaf is a picture conjured by the misanthropes and aesthetes who live in many collegiate ivory and Gothic towers. They probably would not like to hear that according to a survey made last year more than 80 per cent of the radios in a small western Colorado town carried an educational program to someone in the household who remembered the main thesis of the talk. Worth mentioning, too, is the fact that three of our college programs on preventing and treating colds had a greater response than all of our informal, "pleasant interlude" programs put together. Other objectors say that radio might cheapen education. These people should realize that the day of education exclusively for the priestly and aristocratic classes is over; the day of education exclusively for those who can travel to a classroom should give way to a better day, one in which anyone with a desire to study should have the opportunity to do so in his own living room.

I am happy to conclude with a few fragmentary reports to the effect that education by radio has already started. Most significant to me has been the formation of a local organization to try to integrate and improve the programs given by the colleges and universities in the state of Colorado. Founded several years ago, The Rocky Mountain Radio Council gives advice on the organization of college programs, on their preparation and presentation. It makes recordings of its better programs and distributes them to small radio stations in Colorado and Wyoming. It attempts to get listener reaction to these programs. I am also happy to report that many a large institution like the University of Chicago has already started education over the air waves; that many another institution like Iowa is broadcasting classes over its own station. And even the radio stations themselves are showing interest in frankly educational programs. Witness the sprinkling of Spanish courses offered here and there across the country during the past year.

Educators must of necessity be cautious. A lively suspicion of the new and untried should go hand in hand with a lively suspicion of the old and tried. But we have frequently dilly-dallied too long over innovations. Nearly ten generations intervened between the introduction of illustrated books and their use in the schools. Even today our textbooks are not as well illustrated as our whiskey advertisements. We are getting around to use the magic-lantern a little, but we are making hardly any use of the moving picture in education. Let us not be so remiss toward the microphones. After the war we must make use of the radio in teaching; today we should be preparing ourselves to be more useful to the millions outside as well as to the thousands inside our colleges and universities.

WHEN A SOLDIER SPOKE EFFECTIVELY: "LAFAYETTE, WE ARE HERE!"*

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UNDER present circumstances teachers of speech will find an interest, and perhaps some profit, in reviewing the address of Colonel Charles E. Stanton at Lafayette's tomb in Paris on July 4, 1917, often quoted and still remembered for its closing aphorism, "Lafayette, we are here!"

This sentence, of course, became the password of *rapprochment* between France and her new American ally. To the Americans at home it sounded like a soldier's talk. To the French it touched off a Gallic imagination. To those on French soil overrun by Germany—and to whom it quickly filtered through the German lines—it brought a new hope and promise.

Yet by a peculiar set of circumstances the statement at first was really attributed to General Pershing; and, in spite of his continued insistence that Colonel Stanton was the author, popular tradition still credits the phrase to Pershing. Although there never was any real doubt about the authorship, one can now find in the library of Lafayette College the final unquestionable evidence in the form of three complementary definitive documents. One is the phrase in the original handwriting of Colonel Stanton. The second is a photostatic copy of the last page of his original manuscript showing Pershing's initialed "O.K." The third is a recent letter from Pershing, once more confirming Stanton's authorship. From these, together with other well-known sources, it is possible to reconstruct the setting and circumstances of the speech.

It had been the annual custom of the Paris Chapter of the Sons of the American Revolution to place a wreath upon the tomb of Lafayette on each Fourth of July and to recall memorially his service to the American cause of indeper nce in the Revolutionary War. On July 4, 1917, the first contingent of American soldiers had just arrived in France and were to march through the streets of Paris on their way to the front lines near Verdun. So naturally an invitation was sent to General Pershing and his army to participate in the ceremony at Lafayette's tomb.

Pershing had once heard Colonel Stanton deliver an impressive Fourth of July address in the Philippines, and so summoned him to headquarters and appointed him as speaker for the occasion. "It is proper that a speech be made on behalf of the American Expeditionary Forces, at the Lafayette exercises," he told Stanton, "and I depute you for this duty."

In referring to his acceptance, Stanton once said, "Realizing that the occasion was memorable, that it was America's natal day, that our troops were appearing for the first time in Paris, and that much interest was centered in the American forces, I gave much thought in preparation for my address. I submitted the manuscript to General Pershing July 1. 'General,' I said, 'here is what I propose to say, if it meets your approval. It will

* After this article was scheduled for publication in the JOURNAL, General Eisenhower saw a reference to the subject in the newspapers and wrote the author as follows: ALLIED FORCE HEADQUARTERS. *Office of the Commander-in-Chief*, 5 July, 1943. DEAR MR. GILMER: I have read with interest your letter as published in the New York *Herald Tribune*. The history as you give it does not differ from my own knowledge. In any event, it was a grand phrase, and I only wish we had one that would tell as succinctly the story of the Allied occupation of North Africa and succeeding events. Sincerely yours, DWIGHT D. EISENHOWER.—ED.

take you about four minutes to read, and me about nine minutes to deliver, but I will commit it to memory and will do the best within me to make the address acceptable.' "

After reading the speech carefully General Pershing said, "That's good, Stanton. I wouldn't change a word under any circumstances." He then wrote in the lower left-hand corner of the last page, "O.K. J.J.P." and handed it back with the remark, "It will please me greatly, if you acquit yourself with credit." And Stanton did.

Upon the tomb General Pershing deposited a large floral wreath, but the real, the perfect and lasting tribute was paid by Stanton. Now Stanton was no linguist. All of his speech was in English. In the introduction he acknowledged his inability with a proper, almost complimentary, apology. On the surface, this apologetic note might be considered a violation of the general rule stressed in textbooks of not apologizing, but Stanton offset this by his humility and sincerity, coupled with a genuine triple-phrased compliment.

Standing beside the large horizontal gray tombstone surrounded by an iron railing, in the presence of a crowd of French and Americans that filled tiny Picpus Cemetery on the eastern edge of Paris, the soldier speaker said:

> I regret I cannot speak to the good people of France in the beautiful language of their own fair country. The fact cannot be forgotten that your nation was our friend when America was struggling for existence, when a handful of brave and patriotic people were determined to uphold the rights their Creator gave them—that France in the person of LaFayette came to our aid in words and deed. It would be ingratitude not to remember this, and America defaults no obligations.

Following closely upon this brief but pointed opening, he further gained good will by acknowledging the necessary aid that Lafayette and other Frenchmen had brought to Washington and to our soldiers at a critical period, and which had made possible our independence. This help and what it meant to our country, he said, should be remembered, and was remembered, by the American people. Then, in the body of the speech, he explained the meaning of our Fourth of July, traced the steps that led the United States into the First World War, assured the French that a large American Army was being raised to fight the common enemy—Prussian militarism—and avowed the loyalty and obedience of that army.

Noticing in the crowd many French women wearing significant black, he acknowledged their spirit of sacrifice—declared that victory would prove those sacrifices not to be made in vain and that these women of France should not be called upon again to endure such suffering.

Then in a short, forceful conclusion, promising aid and action, referring again to Lafayette, Stanton chose for his closing phrase four words that crystallized in highly condensed form the two critical moments in the history of the two republics, once when France came to American aid—and now when America was to repay in part that debt:

> America has joined forces with the allied powers, and what we have of blood and treasure are yours. Therefore, it is with loving pride we drape the colors in tribute of respect to this citizen of your great Republic, and here and now, in the shadow of this illustrious dead, we pledge our heart and our honor in carrying this war to successful issue. LaFayette, we are here!

The chief speaker of the day was our former Ambassador to Belgium, Brand Whitlock. High officials of the French government delivered addresses, and upon being urged by French dignitaries and military leaders of high rank, General Pershing also spoke briefly. But none reached the height attained by Stanton's "Lafayette, we are here!" They were words uttered at the right place, to the

right people, at the right time. Perhaps because Pershing, not Stanton, was the right man to have uttered them explains why Pershing has repeatedly been credited with them, even though he has insistently denied authorship from that day down to the recent letter addressed to me in which he states, ". . . the words 'Lafayette, we are here!' were spoken by Colonel Charles E. Stanton, and to him must go the credit for coining so happy and felicitous a phrase."

Regardless of authorship, they were words "heard round the world." They became a verbalized symbol of American friendship for France, just as the French gift of the Statute of Liberty in the New York harbor had been a symbol of French friendship for America. Possibly some day an American officer will again march a victorious American Army through the streets of liberated Paris, and out to the little cemetery of Lafayette's tomb. If and when he does, the situation will not allow him to ignore Stanton's epitome in four words of Franco-American friendship during two critical moments in history.

WHAT DIRECTIONS SHOULD FUTURE RESEARCH IN AMERICAN PUBLIC ADDRESS TAKE?*

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I

AFTER nine years of sustained effort on the part of nearly fifty scholars and editorial critics, *A History and Criticism of American Public Address* has been completed and published. Those who helped to produce these volumes, however, know that this enterprise has merely begun the neglected study of the tremendous influence that public address has had on the stream of American history. We shall not be satisfied until the job has been done definitively.

The question arises: What directions should future research in American public address take? The first impulse is to say: Proceed to do that which has not thus far been done. In the volumes just published only five period studies could be included. More exhaustive and detailed studies are going to be possible, now that the pioneering has been completed. Again, only 28 individual speakers could be included, yet no one—certainly not members of the Editorial Board of these volumes—believes that there have been only 28 Americans of influence in public address. But a beginning had to be made, and the practical limitations of publishing compelled the restriction to a very small number.

Future research, however, is not to be limited merely to an extension of the direction already taken. There is no one avenue that it should take. It is better that we think in terms of several directions.

It might be profitable for a moment to consider the efforts of our colleagues in a closely allied guild, American his-

* Under the auspices of the NATIONAL ASSOCIATION, a research assignment was begun in 1934 on American public address. It has now been completed and published. (*A History and Criticism of American Public Address*, W. Norwood Brigance, Editor: 2 vols., McGraw-Hill Book Company, New York, 1943. See page 366 of this issue for a review of these volumes.) This represents a beginning of systematic research on the influence of public address on American ideals and action. In order to continue it, the Executive Council in December, 1942, authorized a second research assignment to be undertaken under the auspices of the ASSOCIATION, this time in state and regional public address under the chairmanship of Bower Aly.

The JOURNAL, therefore, presents three articles in this issue—this one, and those following by Professors Baird and Aly—concerning the possible direction, methods, and available materials for the new undertaking.—ED.

tory. About the turn of the century such men as William Archibald Dunning and Frederick Jackson Turner began, in their seminars with young graduate students, to direct systematic research into such fields as the Civil War, the Confederacy, Reconstruction, and the frontier. In the forty years since, historians have rewritten much of our history. Even so, the more they yet continue to do, the more there is to be done. What may seem to be an obscure topic for research very often becomes a vital contribution in reinterpretation and ultimate synthesis toward which historians constantly strive.

We may be about where the historians were forty years ago. We now have a substantial number of scholars dedicated to the study of American public address, and more will join our ranks in the years to come. We have outlined certain objectives and have produced enough research to guide those who follow. Since we have stated clearly that the importance of a speaker is measured by his effectiveness and influence, not by his eloquence, broader horizons are open to us. In saying that we may be about where historians were forty years ago, we mean, that to a considerable degree, we are yet studying what may be called the more obvious speakers. There is nothing wrong with this. The advice of the major professor to the graduate student, "study the biggest man you can find," has been good. Very likely, though, this counsel will not be given so often in the future.

II

Numerous avenues are open for research, and we need scholars who are able to follow them. First, we need to continue research on the obviously recognized speakers about whom we still know too little. Some speakers not yet adequately studied are Samuel Adams, Fisher Ames, John Randolph, and James Madison.

Second, we need to give attention to recognized speakers who have been neglected; that is, men who are well-known but who have not challenged sufficiently our interest and our efforts in research. A notable study in this category is that by Bower Aly on Alexander Hamilton.[1] However, a great many individuals can be cited upon whom no adequate research exists. One is William C. Preston of South Carolina. Another is L. Q. C. Lamar of Mississippi. Probably no men omitted from *A History and Criticism of American Public Address* caused more regret to the editors than Lamar and Hamilton, a regret that was voiced in the preface. Another long-neglected man is Thomas Corwin of Ohio, on whom nothing adequate has been published and only recently has any research been started.[2] Finally, in this group of neglected speakers should be included Andrew Johnson.

Third, we need most of all in the next few years to take up the study of speakers who are just as truly neglected, but who are either completely unknown to many of us, or unassociated with effectiveness in public address.

Here examples become more numerous. A choice one is Henry Washington Hilliard of Alabama, a man relatively unknown, but one who cannot be ignored. We have recognized his great opponent, William L. Yancey. He was wisely assigned a special chapter in *A History and Criticism of American Public Address*. Yancey has rightly been called the "Orator of Secession." But we should be aware that he was countered at every turn by Hilliard. Yancey was a radical secessionist, a fire-eater; Hilliard was a Whig, a conservative, a Southerner

[1] Bower Aly, *The Rhetoric of Alexander Hamilton* (1941).

[2] The research on Corwin by J. Jeffery Auer of Oberlin College is now in its fourth year, has covered documents in the hands of Corwin's descendants and in the archives of ten libraries, chiefly in Wisconsin, Ohio, and Washington, D.C.

who endeavored to preserve the Union and who helped to postpone the day of secession. One writer has said: "He was the political opponent of William L. Yancey throughout his life and was regarded as the only man in Alabama who could meet Yancey on the platform on equal terms. Every political question of importance between 1840 and 1860 was debated by the two men, and their debates attracted nationwide attention. Hilliard was a keen debater and masterly stump speaker."[3]

Another example will show equal possibilities. Southern Democrats lost their chief spokesman when John C. Calhoun died in 1850. A successor had to be found. It proved to be Jefferson Davis. Coming out of retirement in 1843, Davis met Seargent S. Prentiss in public debate and proved that he could speak. Elected to the United States Senate in due time, he proved himself a debater of high order. All biographers of Davis have recognized him as an influential speaker, but no scholar yet has made an adequate study of this part of his life.

Still another example, a choice one, is Benjamin Morgan Palmer. Only one American historian (William E. Dodd) suggested that Palmer belonged to the highest rank of America's pulpiteers, yet *no history of pulpit speaking and no research on Southern Secession oratory can be written without giving Palmer a significant place.* Palmer illustrates how a tremendously powerful and effective speaker can be neglected by historians until he becomes unknown. A study of his long career, first in South Carolina, and then in New Orleans from 1856 to 1902, has revealed information almost startling.[4] For instance, it has brought into focus the activities of the Southern clergy in regard to slavery, Nullification, Secession, the dividing of the Protestant churches into North and South, problems of Reconstruction, and efforts for and against the reuniting of the churches following the Civil War. Indicative of Palmer's thinking and speaking was a Thanksgiving sermon preached in his church in New Orleans in 1860 on the subject, "Slavery, A Divine Trust, A Positive Good." So powerful was Palmer in and out of the pulpit, that after refusing calls to large Northern churches he became a leading force in the separation of the Presbyterian church into Northern and Southern units. As a result of the influence of his public utterances, the Union Army placed a price on his head when New Orleans was captured in 1862. He was compelled to flee the city, and became, apparently, a roving chaplain in the Confederate Army. Following the Civil War, when church leaders sought to reunite, Palmer and other Southern divines continued to insist that "Christ, not Caesar," was the head of the church, and used their influence to postpone for a half century the actual removal of lines of demarcation. Palmer's case reminds us that we know but little of certain pulpit influences that have shaped public opinion.

Let us consider still other examples. In Indiana, we think first of Albert J. Beveridge. What of Daniel W. Vorhees and Thomas R. Marshall? In Kentucky, first consideration is given to Henry Clay. We have overlooked another powerful Whig of the same period, J. J. Crittenden. Likewise, John C. Breckenridge is abundantly worth studying. Still another Kentuckian whose early death interrupted a brilliant oratorical career was R. H. Menefee. In South Carolina, John C. Calhoun is first. What of Robert Barnwall Rhett, and even Robert Y. Hayne? In more recent South Carolina history, no speaker is of more intriguing interest

[3] Hallie Farmer in *Dictionary of American Biography* (1932), IX, 54.

[4] Wayne C. Eubank, Benjamin Morgan Palmer, A Southern Divine (Ph.D. Dissertation, Louisiana State University, 1943).

than "Pitchfork" Benjamin R. Tillman, who broke the Wade Hampton machine. Anyone writing of agrarian public address will not overlook Tillman. In Georgia, the greatest spokesman perhaps was Henry Grady. Another Georgian, already studied in a Doctoral dissertation, is Alexander H. Stephens.[5] Let us hasten to suggest that two contemporaries of Stephens—Howell Cobb and Robert Toombs—be studied.

Other examples may be unnecessary. In the field of Southern oratory alone, however, the following names come quickly to mind: Judah P. Benjamin, John Sharp Williams, Henry A. Wise, R. M. T. Hunter, George Poindexter, Robert J. Walker, Henry S. Foote, Ben Hardin, John A. Quitman, John T. Bell, Felix Grundy, and Zebulon Vance.[6]

Some will say that several of these speakers belong to the second and third stratum. But that is a fallacious viewpoint and one that we ought to liquidate as soon as possible. *Great movements of history begin in obscure places and gather momentum only when leaders arise who can speak for the wants of the many. It may be given to one speaker to speak for a nation, to another for a region, and to a third for a small locality. The accident of time and place—not the greatness or wisdom of the speaker—may determine which role he shall play.* It is unsound to think of speakers as first, second, or third rate. It is more accurate to inquire first, how *many* did a speaker influence, and, second, how *much* did he influence them. For this reason, one great direction that research should take in the next few years, if we are to be able to synthesize ultimately, is into the more and more obscure, but nonetheless effective or influential, speakers who molded public opinion in their own sections and areas in American history.

Fourth, we need to study the movements and issues in different periods of American history and give attention to the interrelations of various speakers with the issues. Immediately we think of such problems as Abolition. Countering the Abolitionists were the forces of proslavery. Again there are such movements as Temperance, Populism, Agrarianism, Woman Suffrage, Tariff, Labor, Imperialism, and Isolationism. At once these issues break down into period phases of state and regional interest, and constitute studies of significance.

A few examples will show this. The period around 1850 is extremely rich in public address, North and South. For twenty years the antislavery and proslavery writers and speakers had been at work. Southerners in great numbers had been telling their people that Southern rights were no longer safe within the Union. Yancey was ready to lead the South out of the Union. Jefferson Davis was probably more of a Secessionist in 1850 than in 1860. Why, then, was secession prevented for another ten years? The answer is, doubtless, that the voices of the moderate and more conservative spokesmen were being heard too. This is exemplified in Hilliard against Yancey, and particularly in Stephens, Toombs, and Cobb, two Whigs and a Democrat, who formed the Georgia platform endorsing the Compromise of 1850, thereby subverting the Secessionists in the Nashville Convention of 1850. Some scholar might well devote his research to bringing into focus the Southern speakers for and against secession in this period. Likewise, some scholar might bring together the speakers of the North who ranged from the severest Abolitionists to the

[5] N. B. Beck, The Oratory of Alexander H. Stephens (Ph.D. Dissertation, University of Wisconsin, 1937).

[6] For an illuminating treatment of one aspect of the oratory of Zebulon Vance, see, Selig Adler, "Zebulon B. Vance and the 'Scattered Nation,'" in *The Journal of Southern History* (Baton Rouge, La., 1935-), VII, 357-377, August, 1941. This account is concerned with the interest of Vance in the Jewish problem, and is an interesting discussion and analysis of Vance's lecture, delivered on numerous occasions entitled the "Scattered Nation."

moderates who understood and appreciated something of the Southern point of view.

Another example, more clearly within the limits of a single state, will illustrate how a research scholar can concern himself with issues and with more than one speaker at a time. The State of Mississippi has certainly produced her share of able speakers. This has been true from the days of Poindexter through Prentiss, Davis, and Lamar. About the turn of the century, and for some years thereafter, two men, John Sharp Williams and James K. Vardaman, were the chief spokesmen in that state, and they clashed mightily. Shortly Pat Harrison appeared on the horizon. The challenge of Williams to Vardaman, and the relation of Harrison to both, awaits a scholar who can do this problem justice.

Our goal should be the ultimate synthesis of all this research. Before that becomes possible, an infinite number of monographic studies will have to be made, and more of the significant but obscure facts of history will have to be uncovered. We shall expect our scholars to be more than amateur historians, for they must handle and evaluate the forces of social and political history, and they must be able to do so with professional competency. Now that the NATIONAL ASSOCIATION has authorized a new project in state and regional public address, with Bower Aly as Chairman, many old as well as new scholars will soon be challenged to undertake new ventures.

OPPORTUNITIES FOR RESEARCH IN STATE AND SECTIONAL PUBLIC SPEAKING

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I

THE publication this year of the studies in *History and Criticism of American Public Address*[1] is important for students of speech, both as history and as rhetorical criticism. The 41 collaborators, treating 28 outstanding speakers, reflect a critical approach and method securely established in recent years in graduate divisions of speech departments and schools of speech. The present studies are the fruit of some twenty years of research, and of interest, in important American speakers.

This trend, characterized by evaluation of outstanding speakers, parallels the growth of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH and of the graduate faculties in speech. After 1914 J. M. O'Neill, James A. Winans, and others prompted the philosophy and the guidance for the coterie of many scholars. Numerous theses for the Master's degree treated topics in this area. By 1928 Cornell University was awarding the Doctor's degree to candidates with dissertations in rhetorical criticism. Immediately after, the University of Wisconsin, the State University of Iowa, and later the University of Michigan, the University of Southern California, Louisiana State University, Columbia University, Northwestern University, and other institutions gave the highest degree for studies in the history and criticism of public speaking.[2]

[1] For background and publication data on this work, see the title footnote to the preceding article, page 300.

[2] See, for example, Doctoral studies as follows: Russell H. Wagner, Thomas Wilson's "Arte of Rhetorique" (Cornell, 1928); Arthur L. Woehl, Burke's Reading (Cornell, 1928); Gladys Borchers, A Study of Oral Style (Wisconsin, 1928); Donald Hayworth, An Analysis of Speeches in Presidential Campaigns from

At the inception of the movement, both the originality and method of such graduate studies were challenged by graduate deans and by members of speech faculties. Did such studies have validity comparable to those developed in laboratories? Did those who used the rhetorical approach tend to abandon objectivity in favor of subjective essays? Must the product be pure history, and nothing more? Were such studies best done by following the normative-survey, the experimental, the correlation, the case study, the genetic, the historical, the literary, or some combination of the historical-literary-rhetorical methods?

The last mentioned methodology prevailed. The critic of speeches and of speakers became a historian and a rhetorician. But he remained also a speech specialist. Wichelns pointed the way[3] to such balanced approach. Brigance[4] expanded in detail the frame of reference for the rhetorical critic, and deplored the occasional disposition to ape a pseudo-scientific pattern. Said Brigance, "I am looking with hope to the future when we may avoid this error and lift our scholarship to levels still higher."

II

The general area and mode of historical-literary research in American speechmaking, then, have been fairly well set, and important national leaders of American thought, through their speaking, have been appraised. The question now arises, shall we explore more systematically *regional* public speaking in the United States?

What are the prospects for such research? If we assume that Webster, Calhoun, Lincoln, and the other outstanding figures have been somewhat thoroughly interpreted, shall we now encourage the investigators to turn to regions or states? Shall we, in effect, map out the United States into regional zones and so construct a rhetorical atlas of this country? Certain questions arise.

First, how shall we expound or demark the geographical bounds for such survey? What, for example, is a Hoosier speaker? Is he Daniel W. Voorhees, the tall sycamore of the Wabash?[5] Is he Albert J. Beveridge?[6] Is he Wendell Willkie?[7] Beveridge, for example, is national no less than regional.

To illustrate further this problem of definition, shall we ascribe to a given state all who lecture, campaign, or otherwise speak within its borders, regardless of the speaker's nativity or characteristic residence? Emerson lectured at Davenport and other towns of Iowa.[8] Stephen Douglas campaigned at Iowa City, Anamosa, and Dubuque.[9] But was Emerson, the lecturer in Iowa, different from Emerson, the lecturer in Virginia or in Maine?[10] Did Douglas differ essentially in his subject matter and audience adjustment of materials as he toured Iowa and Illinois during the same campaign of 1860? Thus, at least with important personalities, state or sectional classifications may seem artificial.

1884 to 1920 (Wisconsin, 1928); William Norwood Brigance, Historical and Critical Study of the Life and Speeches of Jeremiah Sullivan Black (Iowa, 1930); Floyd W. Lambertson, Survey and Analysis of American Homiletics Prior to 1860 (Iowa, 1930); Lionel Crocker, The Rhetorical Theory of Henry Ward Beecher (Michigan, 1933). For a list of graduate theses in the field of rhetoric see Franklin H. Knower's "Graduate Theses—An Index of Graduate Work in the Field of Speech from 1902 to 1934," *Speech Monographs*, II, (1935), 1-49. See also similar reports by Knower in the subsequent publications of this research annual.

[3] Herbert August Wichelns, "The Literary Criticism of Oratory," in *Studies in Rhetoric and Public Speaking in Honor of James Albert Winans* (1925), pp. 181-216.

[4] William Norwood Brigance, "Whither Research?", QUARTERLY JOURNAL OF SPEECH, XIX (1933), 552-561.

[5] Edwin W. Schoenberger, Historical and Critical Analysis of Representative Reconstruction Speeches of Daniel W. Voorhees (M.A. Thesis, Iowa, 1932).

[6] Herold T. Ross, The Oratorical Career of Albert Jeremiah Beveridge (Ph.D. Dissertation, Iowa, 1932).

[7] Helen S. Byse, A Comparative Study of the Techniques of Franklin D. Roosevelt and Wendell L. Willkie in Two Addresses in the 1940 Presidential Campaign (M.A. Thesis, Iowa, 1942).

[8] Herbert H. Hoeltje, Emerson and Alcott in Iowa (M.A. Thesis, Iowa, 1926).

[9] Rita McKenna, The Iowa Speeches of Stephen A. Douglas (M.A. Thesis, Iowa, 1935).

[10] Herbert H. Hoeltje, Emerson in Virginia (Ph.D. Dissertation, Iowa, 1932).

To put the same problem more specifically, we may logically describe all speakers and speaking movements in this country as regional or even local. Or is such approach begging the question? Emerson strayed far from Concord, as did Wendell Phillips. But Otis and Hancock and their school hovered within a few miles of Boston. Webster became the voice of Massachusetts. Calhoun, as Vernon L. Parrington pointed out,[11] was a Greek and a Puritan. But he was mostly a South Carolinian. Lincoln belonged to the prairies, Clay symbolized Kentucky, and Theodore Parker was associated with the Melodeon Hall, Boston.

From this approach, American oratory is a tale of old or later frontiers, of platform leaders who may be best understood if treated as of the Far West or South; as of Mississippi, Michigan, or California; or even as of Boston. Studies in American speakers have been completed from just this angle. Whan's analysis of Douglas in the Illinois campaign of 1858[12] was accompanied by a background of the economic, social, political, and cultural history of that Illinois audience. If our rhetorical investigations, then, have validity, they already have much of the character of regionalism.

To define the field, however, by tagging speakers as of a state or city leads only to a more complicated problem: How shall we effectively segregate and interpret these political and social forces that give uniqueness and significance to a section or state? *The treatment of a region has usually meant a description, not simply of its outstanding men and women, but of the total culture of a neighborhood in its influence on the speaking activities.* Research in the speaking of a locality, then, means that we must become social historians as well as biographers, that we must enter into the whole environment. Then, and only then, can we tell with authority the story of the frontier stump speaking, the crackerbox oratory, the bloody shirt political speaking, the circuit rider exhortations.

To qualify as a social historian becomes a formidable job. Easier is it to isolate a single speaker than to immerse him in the surrounding current of speaking and thinking. The latter task has two or three handicaps not to be lightly dismissed.

First, what shall we do about the relative paucity of research materials? The Library of Congress has plenty of original documents concerning most of our national legislative figures, and there are, besides, always the *Congressional Globe* and the *Congressional Record*. If, however, we tackle some man or movement west of the Mississippi—especially if it involves somebody other than a Congressman—we may discover uncomfortable gaps. Several years from now it will be far more convenient and perhaps more becoming our dignity to go to Hyde Park and to Washington City for the speeches and confidential papers of Franklin D. Roosevelt than it will be to struggle through Illinois archives for additional data on Peter Cartwright. The difficulties of assembling original facts concerning local speakers have not deterred serious students. But these hazards may account for the fact that, aside from the academic urge just mentioned to associate with a great figure, these scholars have naturally gone where more abundant materials beckon.

The invention of recording devices and of microfilming has partly solved this problem of tapping obscure sources. When Robert King analyzed the Western

[11] Vernon L. Parrington, *Main Currents in American Thought* (1927), II, "The Romantic Movement in America," pp. 69-82.

[12] Forrest L. Whan, Invention in the Speeches of Stephen A. Douglas in the 1858 Campaign for Illinois Senatorship (Ph.D. Dissertation, Iowa, 1938).

Speeches of Daniel Webster in the campaign of 1837,[13] he retraced with his camera the original itinerary, and secured here and there interesting bits of original information. Trained in historical techniques and equipped with such means, the investigator may enter his regional laboratory almost assured of some positive contribution.

A more important obstacle arises, however, than the unavailability of materials. I refer to the maturity or catholicity of judgment required of the investigator. Not only must he use the scholarly techniques and resources expected of the student of national movements. He must, or should, mirror his local study against a background of larger affairs and trends. A scholarly historian of speakers in Texas should also know his history of the South, of New England, and of the pioneer West. Only by ability to make the contrasts, to supply a certain philosophical perspective, can he be said to succeed. Parrington, as I stated, viewed the American mind in its local origins and growth. But he framed the minutiae against such broad movements as the rise of Capitalism, the transition from the Agrarian to the Industrial order, the emerging of the revolt against the dominant middle classes. Furthermore, he viewed these movements in relation to their germinal sources in French Romanticism, English Whiggism, nineteenth century science, and European collectivism. Something of this perspective your regionalist should have. Mere regionalism is bad for a statesman. Equally so is it bad for a critic of speeches. Even then, the outcome may be precarious. Parrington confesses after completing his second volume: "The inadequacies of the present studies I am painfully conscious of: its omissions, its doubtful interpretations, its hasty generalizations, its downright guesses; but in the present lack of knowledge of the history of American letters, I do not see how such inadequacies can be avoided."[14]

Students of speakers and of speaking movements in America have reached a certain maturity in scholarship that warrants, the following conclusions and suggestions:

1. In applying this most difficult technique, combining as it does the historical and rhetorical methods, we have, or soon will have, a certain measure of perspective or philosophical judgment. (Although it is still true that many graduate students and speech teachers have turned out studies in this field that show only partial command of the historical techniques.)

2. Almost every state or locality furnishes important data for the treatment of significant speakers and movements.

3. Much of this future work should consist of reworking the highly eulogistic and highly inaccurate writings in which attempts have been made to interpret local orators.

4. These regional studies will evolve best if a given undertaking is strictly limited. Broad treatments of the materials almost always fall short of the mark unless the writer has back of him a record of accomplishment in specific aspects of his problem.

5. If a speaking movement is studied, the concentration should be upon a speaking type, for example, the sermon or legal address, rather than upon the total speaking. Legislative speaking has been relatively exploited, but we do not know so much about courtroom speaking. Similarly, our knowledge of preaching as an art in America is exceedingly limited. Excellent studies have been made of Edwards, Campbell, Porter, Parker, Spurgeon, Beecher, Brooks, Fosdick, and

[13] Robert King, Daniel Webster's Western Tour of 1837 (M.A. Thesis, Iowa, 1940).

[14] Parrington, *op. cit.*, "Introduction," x.

others, as well as surveys of American homiletic theory by Lambertson, Abernathy, and Barton. Nevertheless, the various denominational preachers and the preaching trends and characteristics in different sections of this country, both present and past, invite detailed examination. The territory is almost unexplored.

6. These programs of local investigation may well involve a large degree of cooperation. Speech teachers here, there, and everywhere may list the topics and available sources of data in their localities. The cooperative scholarship of the type demonstrated in *A History and Criticism of American Public Address* promises well for the further cooperative examination of speaking in America.

The war has all but stilled this research, but it has not stilled the spirit of research. In the past score of years a vigorous coterie of interested scholars has emerged. When the opportunity returns, they will continue to produce, and through their work our democratic civilization will be more fully understood.

THE HISTORY OF AMERICAN PUBLIC ADDRESS AS A RESEARCH FIELD

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THE history of speechmaking in America has not received adequate attention. The professors of literature have ordinarily given only passing notice to speeches, and frequently they have assumed erroneously that speechmaking is merely a branch of literature. Historians have used the texts of speeches as source material for general and special histories, but they have not attempted a systematic account of the history of speechmaking. Biographers have sometimes made random excursions into eloquence in the lives of great Americans, but their primary purpose has generally been the dignifying of their subject rather than the study of speechmaking. Accordingly, the history of speechmaking in America remains to be written. Fortunately, the growing interest in the subject comes at a time when rhetorical studies are receiving increased emphasis in American schools and colleges. It should be possible, therefore, to join the clear need for an account of the uses, purposes, procedures, and practices of American oratory with the new interest in public address. This note will suggest a few of the many aspects of the history of speechmaking in need of present investigation.

Speechmaking and Institutions. Speechmaking in America has been centered in institutions: the church, the court of law, the legislature, and the business firm. Accordingly each of these institutions becomes a field for research. What have been the uses of sermons, prayers, exhortations, and other oral discourses among the Catholics, the Lutherans, the Presbyterians, the Baptists, and the Methodists? How have the various sects differed in their employment of speechmaking? Greaves[1] has indicated the ways in which speechmaking was employed in the Mormon movement. Other investigators will discover how speeches were employed by the itinerant evangelists in the South and West, and by the clergymen of New England. The archives of various

[1] Halbert S. Greaves, Public Speaking in Utah 1847 to 1869 (Ph.D. Dissertation, University of Wisconsin, 1940).

denominations should be open to serious scholars just as the archives of the Mormon church were open to Greaves.

There are probably no better records in America than those of the courts of law. Although the reports and reviews are not concerned with forensic eloquence, the logical proof is frequently exposed in a case report and the lines of argument employed by judge or counsel may easily be discovered. These records await competent investigation for their forensic aspects. Legislative records, journals, and agenda provide the sources for an inquiry into parliamentary oratory in America. The mass of data here is so enormous as to defy the single investigator. A study of the Congressional Record alone by one interested solely in the topic of speeches would present a problem of great magnitude. Anyone who wishes to see what the trend of American argument has been will thus need to enter into collaboration with one or more colleagues.

The most neglected aspect of American public address appears to be that of the business man. Yet American merchants and bankers have long been interested both in the theory and the practice of speechmaking and have constantly employed formal and informal speeches as a means of carrying on their business. The records of such speaking will be found not only diaries and letters but also in public accounts in the daily press.

Regional Studies. Persons seriously interested in the history of American oratory will doubtless consider the possibility of limiting their studies to a single region. The state is the most obvious and in many ways the best unit for attack. State pride enforces the attention of the citizens toward collecting and maintaining adequate records of the history of the state. Although better sources for the history of public speaking in some of the Southern states can be found in Wisconsin, for example, than are readily available in the South, yet any student who wishes to construct a history of public speaking in Alabama will probably begin by considering the resources available in that state. And so likewise for Missouri, Kentucky, Colorado, and the other states of the Union. The regional study has the further advantage of delimiting a task so that it can be comprehended and accomplished within reasonable time limits. The task of reporting the history of public address within a single state may frequently appear too formidable for one person to undertake. Period studies can be arranged within regions. Bidstrup, Cornwell, Griffin, and Leaver,[2] for example, are thus exposing by cooperative research some of the aspects of public speaking in Missouri during the nineteenth century.

Period Studies. Useful studies in the history of American speechmaking can be undertaken for larger areas than the state. In such studies it may be advisable to limit the time period rigidly. What could be more interesting to those possessed of a knowledge of rhetoric and oratory than a clear account of the ways in which speechmaking was employed throughout the American nation in the year 1860?[3] To undertake the task of describing the orators and audiences of that year would doubtless require youthful optimism and a prayer for a long life, but the writing of any history is an act of faith which perhaps could not anywhere be better justified than here.

[2] D. J. Bidstrup has reported his work in his Master's thesis entitled: Public Speaking in Missouri: 1840-1860 (University of Missouri, 1940). See also D. J. Bidstrup, "The Background of Public Speaking in Missouri, 1840-1860," *Missouri Historical Review*, XXXVI (Jan., 1942), 133-59. Florence B. Leaver has reported on public speaking in Missouri for the years 1875 to 1880. L. M. Griffin has made a detailed study of the functions of public speaking in Missouri in the year 1892, and Clifton Cornwell, Jr., has studied the year 1870. The aforementioned investigations were undertaken at the University of Missouri.

[3] Frances Lea has undertaken to report the status of speechmaking in Missouri on the eve of the Civil War. Her study is now in progress at the University of Missouri.

Movements. American speeches have been peculiarly associated with certain great movements of public opinion. What were temperance orators like? What arguments did they use in persuading their audiences? What emotions did they arouse or attempt to arouse? What were the effects of their speeches? What did their listeners think about them? What kind of men were the abolition speakers? Did William Lloyd Garrison's speaking rest for its primary appeal upon ethical or emotional proof? What kind of arguments did the Abolitionists use and how did they project them? Was the movement for woman's suffrage advanced or impeded by speaking? These and countless similar questions confront anyone interested both in history and in speechmaking.

Occasions. There is a long tradition of after-dinner speaking in America. Does it not deserve the attention of the interested as well as the curious student of America? What has been the tendency of epideictic oratory in America? What is the life story of the ubiquitous commencement address? Is it possible to describe the rise, decline, and fall of the Fourth of July oration?[4]

Customs and Manners. Of peculiar interest to teachers of public speaking will be a report of the customs and manners of speechmaking. Whence came the speechmaking forms and ceremonies even now current in American life and why have they persisted? How has parliamentary law been developed without benefit of legal sanction? How have the customs of public address varied in past times?

Speechmaking: War and Peace. What happens to speechmaking in periods of conflict? Can the studious observer determine what happens to speechmakers and their audiences under the impact of war and preparation for war? What propagandas are employed? What happens to freedom of speech in time of war?

Renegade Oratory. Professors of rhetoric and public address apparently like to assume that speechmaking is usually associated with worthy men and worthy causes. But will not someone be interested in discovering the sources of effectiveness of the renegade orator? Did Benedict Arnold have any talent for speechmaking? How does one account for the persuasiveness of Aaron Burr, who was until his duel with Hamilton one of the most effective orators in America?

The Non-Orators. Many influential Americans have had no talent for speechmaking. Why was Thomas Jefferson unable to make speeches? What means did he substitute for the power of effective oratory? What have been the general tendencies of the non-orators in a speechmaking civilization?

Speechmaking as an Institution. What have the non-orators and the orators thought about speechmaking in America? What types of speaking have been approved from time to time and what types have been disapproved? Has the orator himself been generally regarded as a person of merit or has he been generally dispraised as a type?

Institutions Devoted to Speechmaking. Studies more thorough than any now available should be provided concerning the origin, rise, and progress of the lyceum movement, of the chautauqua, and of various discussion groups. Bagwell[5] opens the way in this direction.

Speeches of Events. In the popular conception speechmaking is frequently associated with special time and place. Gunderson[6] has written a preliminary

[4] See J. S. Loring, *The Hundred Boston Orators . . .* (Boston, 1852).

[5] Paul D. Bagwell, "The Development of Public Discussion in the United States (M.A. Thesis, University of Wisconsin, 1938).

[6] Robert G. Gunderson, "The Calamity Howlers," QUARTERLY JOURNAL OF SPEECH, XXVI (Oct., 1940), 401-11.

essay on the oratory of the Populist movement. Reed[7] has offered a careful analysis of the free state oratory in the Kansas Territory during the period of the Kansas-Missouri War. What can be said about proslavery oratory in Kansas during the Kansas-Missouri War? What kind of speeches were employed by the Gold Democrats in 1896?

Speechmaking and Education. Two relations may be exposed between speechmaking and education: first, the way in which speechmaking has been taught in America; and second, the relation of speechmaking to the rise of the public schools and other forms of education. The first of these is admirably typified by Blanks'[8] study, the second by Seelen's[9] work on Horace Mann. Robb's[10] work bears on the former rather than on the latter problem.

Speechmaking and Immigration. Has the speech been employed in the Americanization process? How have immigrants learned the American customs growing out of free speech? How have they acquired the working knowledge of orators and audiences, the parliamentary customs, the ways of speechmaking? As Hansen[11] has shown, there is an immense literature concerning immigration. Some of it will bear just as fully on speechmaking as it does upon immigration.

Unusual Instances. The scholar or student with a taste for the bizarre will find ample opportunity to gratify his disposition in some phase of the history of speechmaking in America. What were the purposes and probable effects of the hanging speech that was common in America until recent years? How have American speakers generally dealt with mobs? What arguments, if any, have they used and with what effect, if any? Capuder's[12] study now in progress will report some of the evidence.

American Rhetorical Theory. What rhetorical theories have been developed in America? They have not been adequately studied. Could one assume that some pragmatic theory of oratory may be developed from noting what American orators have said and thought about the art? What have been American practices in speech preparation? Where have speakers generally gone for their ideas? Have they followed textbook rules or have they developed assignments of their own? What effect has the Catholic tradition in rhetoric exercised in America? Can one trace the influence of Aristotle's and other rhetorics in America?

Lines of Argument. Is it possible to develop a history of types of persuasion? What has been the experience of Americans with the argument *a fortiori*? Can one develop a history of the analogy as practiced by the American orators? Is there a consistent use of the *reductio ad absurdum*? Can it be searched out in instance after instance? What special devices have Americans commonly employed in their speechmaking? To what allusions have they referred? What quotations have they commonly employed? Are Shakespeare and the Bible now, as formerly, the standbys of orators?

Speakers as leaders. It is sometimes assumed the the speechmakers are the leaders of the people. To what extent can this assumption be accepted concerning American public address? Have speakers led or followed in their development of issues? What has been the real and fancied relation between

[7] Ernest H. Reed, Free-State Oratory in Kansas Territory, 1854-1858 (M.A. Thesis, Northwestern University, 1940).

[8] Anthony F. Blanks, An Introductory Study in the History of the Teaching of Public Speaking in the United States (Ph.D. Dissertation, Stanford University, 1927).

[9] William E. Seelen, Horace Mann: A Rhetorical Criticism of His Efforts to Further the Cause of Free Public Education in Massachusetts (study in progress, Teachers College, Columbia University).

[10] Mary M. Robb, *Oral Interpretation of Literature in American Colleges and Universities* (1941).

[11] M. L. Hansen, *The Immigrant in American History* (Cambridge, 1940).

[12] Albert Capuder's doctoral dissertation now in progress at Ohio State University concerns hostile audiences.

speechmaking and public opinion?

Biographical Studies. The emphasis on other approaches to the history of speechmaking should not obscure the value of the biographical approach exhibited in *A History and Criticism of American Public Address.*[13] Only 28 American speakers are treated therein. There is every reason why additional studies should be undertaken, as indeed they have been, notably by Dickey,[14] whose study of Prentiss goes to the original sources for an estimate of Prentiss's speechmaking. Hunter[15] and Seelen[16] have undertaken investigations of Thomas Hart Benton as a speaker. Since the biographical approach to American oratory has been the most thoroughly developed, other worthy examples of research in this direction could easily be cited.

Races. In popular belief some racial groups have a flair for speechmaking. Is it true that the Irish have had a propensity for eloquence? What is the story of speechmaking among the Negroes, the Yankees, the Indians, the Scandinavians, and the Jews? Buswell[17] has provided an interesting and useful account of the speech practices of the Dakota Indians, but her study is hardly more than a beginning.

Topics. Speechmaking has been employed since the beginning of time on such major topics as foreign policy and tariffs. Indeed, the rubrics of Aristotle suggest obvious divisions. What kind of speechmaking have Americans devoted to tariffs? to foreign policy? to taxation?

Age Groups. Public address in America has been the practice of the young, the old, the middle-aged, of every kind and condition of men. What difference, if any, can be shown to exist between the speeches of the youth and those of the elder statesman. Is there an American tradition of "the boy orator"? If so, what is its history?

Sex. Has the growing spirit of feminism made any perceptible change in American public address? Have women employed a kind of speechmaking differing essentially from that of men? What opinion have audiences formed of women as speakers?

Humor. American speakers have a well-developed tradition of humorous speaking. What is the basis of their effectiveness? Has humor generally helped or hindered the speaker? Did a reputation for humor help or hinder Private John Allen? Mark Twain? Thomas Corwin?

Oratory and the Other Arts. What has been the relationship between American public address and other American arts such as literature, drama, painting, and sculpture? Scanlan[18] in his provocative study has suggested relations between rhetoric and drama, although not with specific reference to American public address. Can such a relation be developed?

Rhetorical History And Intellectual History. What concern have American speakers had with ideas? What philosophies, what views have influenced them? Specifically and generally, what has been the relation between intellectual history and rhetorical history? Harding[19] has

[13] W. Norwood Brigance, Ed., *A History and Criticism of American Public Address*, 2 vols. (1943).

[14] Dallas C. Dickey, Seargent Smith Prentiss, Whig Orator of the Old South (Ph.D. Dissertation, Louisiana State University, 1938).

[15] Charles F. Hunter, Thomas Hart Benton—Spokesman of the West (M.A. Thesis, University of Wisconsin, 1937). See also Hunter's Four Speeches of Thomas Hart Benton, Edited with Notes and Introduction (Ph.D. Dissertation, Cornell University, 1942).

[16] William E. Seelen, A Rhetorical Criticism of Thomas Hart Benton's Expunging Speech (M.A. Thesis, University of Missouri, 1940). See also William E. Seelen, "Thomas Hart Benton's Expunging Speech: An Analysis of the Immediate Audience," *Speech Monographs*, VIII (1941), 58-67.

[17] Lois E. Buswell, The Oratory of the South Dakota Indians (M.A. Thesis, University of Wisconsin, 1934).

[18] Ross Scanlan, "Rhetoric and the Drama," QUARTERLY JOURNAL OF SPEECH, XXII (Dec., 1936), 635-42.

[19] Harold F. Harding, English Rhetorical Theory, 1750-1800 (Ph.D. Dissertation, Cornell University, 1937).

suggested for British oratory some of the ideas concerning popular eloquence. A similar study or a group of studies should be developed concerning American oratory.

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The field of semantics offers a further possibility in connection with speechmaking. What will semantic analyses show concerning the oratory of the various great American speakers? To what extent has symbolic and nonsymbolic language been employed by the great and near-great speakers? Analytic studies of this type are sorely needed and can be undertaken immediately.

Sources. The sources for the study of speechmaking in America are ubiquitous. They will be found in documents, letters, reports, abstracts, briefs, notes, opinions, decisions, and counsels. They will be found in textbooks, local histories, state and county histories, and diaries. The newspapers, especially the country weeklies, are a gold mine of unexplored resources, but, like a gold mine, they will very nearly require a pick and shovel to make their riches freely available.

Iconography. Little enough is known about any phase of American public address, but American iconography as related to public speaking is particularly barren. Enterprising students will find an interesting and useful task awaiting them in this field.

Critical Essays. The canons of criticism of speechmaking need to be rediscovered for a generation that has never known them. Wichelns's[20] germinal essay should not be the last of its kind. Other writing, informed with the idea and method of Wichelns's essay, should draw precept and example from American experience. Scholars should be encouraged to develop philosophical foundation and critical framework for histories of public speaking in the United States.[21]

Many a critical essay will yet be written concerning more limited questions of fact or interpretation. Was Daniel Webster guilty of unethical practice in the Knapp murder case? Did Thomas Hart Benton maintain his senatorial dignity in the hustings? How did the speaking of Jonathan Mitchell, the mine-worker's friend, affect his hearers? For such studies, Bryant's[22] recent contribution is a standard of excellence.

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speechmaking and public opinion?

Biographical Studies. The emphasis on other approaches to the history of speechmaking should not obscure the value of the biographical approach exhibited in *A History and Criticism of American Public Address.*[13] Only 28 American speakers are treated therein. There is every reason why additional studies should be undertaken, as indeed they have been, notably by Dickey,[14] whose study of Prentiss goes to the original sources for an estimate of Prentiss's speechmaking. Hunter[15] and Seelen[16] have undertaken investigations of Thomas Hart Benton as a speaker. Since the biographical approach to American oratory has been the most thoroughly developed, other worthy examples of research in this direction could easily be cited.

Races. In popular belief some racial groups have a flair for speechmaking. Is it true that the Irish have had a propensity for eloquence? What is the story of speechmaking among the Negroes, the Yankees, the Indians, the Scandinavians, and the Jews? Buswell[17] has provided an interesting and useful account of the speech practices of the Dakota Indians, but her study is hardly more than a beginning.

Topics. Speechmaking has been employed since the beginning of time on such major topics as foreign policy and tariffs. Indeed, the rubrics of Aristotle suggest obvious divisions. What kind of speechmaking have Americans devoted to tariffs? to foreign policy? to taxation?

Age Groups. Public address in America has been the practice of the young, the old, the middle-aged, of every kind and condition of men. What difference, if any, can be shown to exist between the speeches of the youth and those of the elder statesman. Is there an American tradition of "the boy orator"? If so, what is its history?

Sex. Has the growing spirit of feminism made any perceptible change in American public address? Have women employed a kind of speechmaking differing essentially from that of men? What opinion have audiences formed of women as speakers?

Humor. American speakers have a well-developed tradition of humorous speaking. What is the basis of their effectiveness? Has humor generally helped or hindered the speaker? Did a reputation for humor help or hinder Private John Allen? Mark Twain? Thomas Corwin?

Oratory and the Other Arts. What has been the relationship between American public address and other American arts such as literature, drama, painting, and sculpture? Scanlan[18] in his provocative study has suggested relations between rhetoric and drama, although not with specific reference to American public address. Can such a relation be developed?

Rhetorical History And Intellectual History. What concern have American speakers had with ideas? What philosophies, what views have influenced them? Specifically and generally, what has been the relation between intellectual history and rhetorical history? Harding[19] has

[13] W. Norwood Brigance, Ed., *A History and Criticism of American Public Address*, 2 vols. (1943).

[14] Dallas C. Dickey, Seargent Smith Prentiss, Whig Orator of the Old South (Ph.D. Dissertation, Louisiana State University, 1938).

[15] Charles F. Hunter, Thomas Hart Benton—Spokesman of the West (M.A. Thesis, University of Wisconsin, 1937). See also Hunter's Four Speeches of Thomas Hart Benton, Edited with Notes and Introduction (Ph.D. Dissertation, Cornell University, 1942).

[16] William E. Seelen, A Rhetorical Criticism of Thomas Hart Benton's Expunging Speech (M.A. Thesis, University of Missouri, 1940). See also William E. Seelen, "Thomas Hart Benton's Expunging Speech: An Analysis of the Immediate Audience," *Speech Monographs*, VIII (1941), 58-67.

[17] Lois E. Buswell, The Oratory of the South Dakota Indians (M.A. Thesis, University of Wisconsin, 1934).

[18] Ross Scanlan, "Rhetoric and the Drama," QUARTERLY JOURNAL OF SPEECH, XXII (Dec., 1936), 635-42.

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labor remains to be done with the texts of transcriptions. Further inquiry must be made into the method employed in various times and places in the reporting of speeches. The study by McPherson[23] is a model of its kind, and her method should be used again and again.

[23] Elizabeth G. McPherson, The History of Reporting the Debates and Proceedings of Congress (Ph.D. Dissertation, University of North Carolina, 1940). See also Elizabth G. McPherson, "Reporting the Debates of Congress," QUARTERLY JOURNAL OF SPEECH, XXVIII (April, 1942), 141-48.

RHETORIC IN THE BEGINNING COURSE

LIONEL CROCKER
Denison University

A STUDENT cannot work problems in physics without mastering certain formulas. He must know, for example, that $s = \frac{1}{2}gt^2$ and a score of others besides before he can claim any competence at all in handling even elementary physics. Why should not students also be asked to learn the formulas of public speaking that are found in rhetoric? To be sure physics is an exact science (or *is* it since the day of Einstein?) and rhetoric is a so-called social science, but it is the oldest of the social sciences, its basic principles have been tested in the laboratory of human experiences for sixty-five generations, and they are exact enough for students to learn and apply.

Without emphasis on these principles in the beginning course—and I mean strict emphasis, not a mere casual reference to them—there is serious danger that students will get practice in making indifferent speeches before classes, and nothing else. "Practice makes perfect" is the precept by which some classes are taught. Well, it does *not*. It only makes *permanent*, and the pot that is marred in the making is not corrected in the firing. In public speaking there is an essential body of theory, valuable theory, that students ought to learn. It is our business to see that they learn it.

I believe this theory can be imparted in a form that will be useful to students throughout their lives. I am eager when someone asks one of my students, as someone surely is bound to, what he has learned in my class in public speaking that he have a ready answer. He may reply, for example, "I learned how to be interesting." And he will know the seven attributes of interestingness phrased by A. E. Phillips. Or, he may answer, "I have learned to check my speech for the three forms of proof—logical, emotional, and personal." These come to us from Aristotle.

In order that the student may have before him a body of rhetorical truths concisely expressed, I have drawn up the accompanying list (Table I), which I mimeograph and hand to him. I expect the student to know this material by heart. Often at the close of a class hour, the student is quizzed on it. We may, for example, take up the five General Ends, or we may discuss the uses of the illustration. The textbook will explain these principles in detail, but the attention given them in class serves to emphasize and fix them.

In addition to these spot quizzes, I ask that the student fill in several times during the term a blank examination form (Table II). This blank is handed to the student again on the final examination and a perfect score is expected. In repeating this process, the student gets to know these concepts so well that he can fill in the blank in less than five minutes. My aim is to sink these concepts so deeply into the student's memory that he never

TABLE I

A. *Introduction*

1. *Purposes:* To secure goodwill of audience; to secure attention; to prepare audience; to suggest speech purpose.
2. *Material:* May emphasize speaker, theme, audience, or occasion.
3. *Faults:* False assumptions, excuses and apologies, ill-advised funny stories, false leads.

B. *Discussion*

4. *Steps in process:* Getting the idea; thinking over the idea; immediate preparation; delivery of the idea.
5. *Selection of subject:* Should fit the speaker, the audience, the occasion.
6. *Kinds of material:* Facts, reasons, opinions and examples.
7. *Uses of illustrations:* Clearness, proof, memory, imagination, rests the audience, provides for various hearers, presents argument differently, tact, educates audience to use illustrations, ornaments the address, introduces narrative element, introduces humor.
8. *Factors of interest:* Animate, antagonistic, concrete, unusual, similar, vital, uncertain.
9. *Impelling motives:* Self-preservation, property, power, reputation, taste, sentiment, affection.
10. *General ends:* To inform, to actuate, to entertain, to impress, to convince.
11. *Outlines:* Topical, simple list, causal relation, time order, place order, logical, chronological.
12. *Reference to experience:* Principle: The more the speaker brings his idea within the vivid experience of the audience the more likely will he be to attain his end, and obversely.
13. *Factors governing reference to experience:* Originally intense, experienced frequently, frequently recollected, recent.
14. *Imagination:* Helps with construction, helps speaker to invent or discover, produces images, realizes the invisible, stimulates the imagination of the audience.
15. *Humor:* Disappointment theory, derision theory: exaggeration, understatement, parody, satire, grotesquery, ridicule, irreverence.
16. *Figures of speech:* Synecdoche, metonomy, simile, metaphor, personification, apostrophe.
17. *Rhetorical principles:* Coherence, unity, emphasis.
18. *Principles of style:* Clearness, energy, ease.
19. *Types of reasoning:* Inductive, deductive, causal relation.
20. *Definition:* Negation, example, explication, etymology, authority.
21. *Development of theme:* Definition, particulars and details, comparison and contrast, illustration, presenting reasons, applying a principle, cause and effect.
22. *Three kinds of proof:* Logical, emotional, and personal.
23. *Ways of getting material:* Observation, correspondence, conversation, reading, thought.
24. *Analysis of audience:* What does the audience know about you? What does it know about your subject? What influence does occasion have on audience? Is the group young? Homogeneous? Sex? Cultural status? Affiliations?
25. *Useful speech patterns:* Text, repetition of pattern, extended analogy, exclusion, problem-solution, string of beads.
26. *Patterns of persuasion:* Competition, cooperation, immediacy, delay, precedent, ideals, conformity, adventure, status quo, exclusive.
27. *Patterns of analysis:* Necessary, just, practical; political, economic, social; employer, employee, public; practical, theoretical; individual, collective; state, national, international; past, present, future.

C. *Conclusion*

28. *Types:* Summary, recapitulation, application.
29. *Warnings:* Brevity, simplicity, unity, energy.

TABLE II

Examination in Speech

I. Seven Impelling Motives
1
2
3
4
5
6
7

II. Seven Factors of Interestingness
1
2
3
4
5
6
7

III. Five General Ends
1
2
3
4
5

IV. Three Kinds of Proof
1
2
3

V. Five Ways of Getting Material
1
2
3
4
5

VI. Four Factors Governing Experience
1
2
3
4

VII. Six Uses of the Illustration
1
2
3
4
5
6

VIII. Four Types of Material
1
2
3
4

IX. Four Patterns of Analysis
1
2
3
4

X. Four Factors of Speech Situation
1
2
3
4

XI. Six Speech Patterns
1
2
3
4
5
6

XII. Ten Patterns of Persuasion
1
2
3
4
5
6
7
8
9
10

XIII. Four Figures of Speech
1
2
3
4

XIV. Three qualities of Style
1
2
3

XV. Three Rhetorical Principles
1
2
3

XVI. Two Theories of the Humorous
1
2

XVII. Four Purposes of Introduction
1
2
3
4

XVIII. Seven Ways of Developing Theme
1
2
3
4
5
6
7

XIX. Three Factors in Selection of Subject
1
2
3

will forget them. If, for example, I can get the student to remember that the *cue* to good speaking is coherence, unity and emphasis (the first letters of these three words spell *cue*) throughout his life, he is going to make a more effective speaker. The formulas of physics are no more important to the student of physics than the formulas of rhetoric are to the public speaker. If the physicist never forgets his basic formulas neither should the public speaker.

In Table I teachers familiar with rhetoric will recognize its masters from Aristotle to the author of the latest textbook. Needless to say, there are many more concepts of rhetoric than are listed here, but I believe the list covers the main principles discussed in textbooks on public speaking and I feel reasonably sure that if a student masters these main concepts he will have a serviceable knowledge of the science of rhetoric.

A CASE STUDY OF THE SPEECH OF ONE HUNDRED COLLEGE FRESHMEN

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I

A STUDY of the speech needs and abilities of students enrolled in a required college course in Fundamentals of Speech[1] indicated that though group tendencies existed which offered a basis for dividing students into grossly homogeneous groups, thereby facilitating instruction, individual differences were sufficiently varied and complex to make further adaptation to individual needs and abilities essential.

The purpose of the present study has been to describe in detail, by the case method, the nature of these individual differences as a basis for recommending teaching procedures essential in each case.

For the collection of data 100 freshmen enrolled in a required college course in Fundamentals of Speech were taught and observed by the writer.[2]

The data collected and analyzed included the following:

1. Evaluations of ability in *speech-making* and *reading aloud*, by the use of itemized rating scales developed by Barnes.[3] Final judgments were based on regular class evaluations by the writer, scores assigned by Barnes on three performances by each student, and original diagnoses made by staff members.
2. Information obtained directly from the student through questionnaires, confidential letters, interviews, and conversations. Further information was obtained from applications for admission and personnel data record cards in the office of the University Registrar.
3. Examination by medical and dental authorities of the speech mechanism, according to a prepared record form.

[1] Barnes, Harry G., "A Diagnosis of Speech Needs and Abilities of Students in a Required Course in Speech Training at the State University of Iowa," manuscript in the Library of the State University of Iowa, 1932.

[2] One hundred nineteen were chosen at random from approximately 900 graduated from high school in 1938, this single limitation being imposed upon the sampling to insure a homogeneous group and one roughly comparable to freshman groups assembling in many colleges. The students selected were arranged at random in seven classes of 17 each. Their number was reduced to the final group of 100 (66 men and 34 women) by the withdrawal of 17 from school during the year, and by the elimination of two for whom data chanced to be incomplete. The class was taught during the college year, 1938-1939.

[3] Harry G. Barnes, *Speech Handbook*, Athens Press, Iowa City, Iowa, 1938.

4. Scores on the Iowa Qualifying and Placement Examinations, the Otis Quick-Scoring Mental Ability Test (Gamma Type), the Bernreuter Personality Inventory, and the student's grade point average for the first semester.

The data thus obtained were assembled into case histories, according to the following plan:

1. Speech Needs and Abilities.
   a. The *fundamental processes of speech*, including estimates relative to: *adjustment to the speaking situation, symbolic formulation and expression, articulation, and phonation.*[4]
   b. *Ability in speechmaking*, including estimates relative to: *choice of subject, choice of thought, choice of material, organization of material, use of language, projection to the audience, control of bodily activity, rhythm, pronunciation, voice control, and audience response.*[5]
   c. *Ability in reading aloud*, including estimates relative to: *choice of material, arrangement of material, projection of thought, projection of emotion, control of bodily activity, rhythm, pronunciation, voice control, and audience response.*[6]
2. Equipment: mental, physical.
   a. Mental: percentile scores on university qualifying and placement tests; scores on Otis Quick-Scoring Mental Ability Test; standing in high school graduation class; university grade average for the first semester.
   b. Physical: Reports on condition of speech mechanism; age, height, and weight; general health and appearance.
3. Background: home community, family, activities and interests, high school career, speech background, university environment.
4. Attitudes: percentile scores on Bernreuter Personality Inventory; subjective impressions of personality; educational and vocational objectives; responses to instruction.

[4] *Ibid.*, pp. 12-23.
[5] *Ibid.*, pp. 27-65.
[6] *Ibid.*, p. 126.

Reliability

The evaluation of the speech needs and abilities of each student was necessarily subjective. The writer's qualifications include fifteen years of teaching experience (twelve of these in college speech teaching) and acquaintance with the system of evaluation employed previous to its use in this study. His judgments were based, not upon ratings for isolated performances, but upon familiarity with the subject's speech characteristics gained by observation of weekly performances through the year. The reliability of the writer's judgment was checked by correlation with judgments by Barnes, for whom correlations with other observers are available.

II

To present briefly the salient features of each case history and to indicate instructional needs and recommended procedures, case analyses were prepared, of which the following is an example:

Case *I* (male) presented a quite advantageous environmental background, with favorable aspects of residence, parentage, cultural and recreational activity, speech experience, and university environment, and with unfavorable aspects of speech training. Personal characteristics were favorable in respect to appearance, mental ability, scholarship; although objective testing indicated lack of poise, confidence, and sociability, the subject's history and behaviour indicated that these aspects were favorable. Industry and vocational purpose were evidenced, but not favorably related to speech training.

Adjustment to the speaking situation and

symbolic formulation and expression were *good*. *Adequate* articulation (with hissing *s*) and *adequate* phonation (with tendency to nasal, metallic quality) were accompanied by the presence of a large, wide, thin tongue in an oral cavity of normal size, and of deviated septum, large turbinates, and adenoids in large nasal cavities.

Ability in speechmaking was *good*, with attention needed to pronunciation and voice control. Ability in reading aloud was *high average*, with attention needed to arrangement of material, control of bodily activity, rhythm, pronunciation, and voice control. Moderate progress was anticipated; extensive gains were made.

In this case, the individual appeared most in need of motivation and stimulation, while also having need of critical evaluation of his own speech habits and abilities, and practice in speechmaking and in reading aloud. Teaching procedures recommended in this case would include periodic conferences, directed practice in speaking and reading among students of advanced proficiency, detailed, candid criticism given before the class and in private, and special assignments such as participation in advanced speech activities.

Of the group tendencies revealed by a summary of the case analyses, including student problems and related teaching procedures, the following appear most significant:

1. *Environmental Background.* Equal numbers of individual backgrounds were favorable and unfavorable in varying degrees for the development of adequate speech and as a basis for instruction in the present speech course. No item was predominantly favorable or unfavorable except *recreational activity*, which was favorable for 76 per cent of the cases, and *employment*, which in 10 per cent of the cases had been advantageous and in 23 per cent a handicap.

2. *Personal Characteristics:* The majority of students presented favorable personal characteristics: appearance (67%), mental ability (81%), scholarship (54%), poise (62%), self-confidence (59%), sociability (58%).

3. *Fundamental Processes of Speech.* Over one-third (35%) were poorly adjusted to the speaking situation. A majority (89%) were adequate in symbolic formulation and expression. Over one-half (55%) were poor in articulation, and a like number in phonation. One-fifth (20%) were poor in both articulation and phonation. Few were rated good or better in either of these processes.

4. *Ability in Speechmaking.* Over one-fourth (29%) were of poor or low average ability in speechmaking; 22 per cent were good, and 3 per cent excellent speakers. Majorities were deficient in varying degrees in *choice of thought* (54%), *organization of material* (72%), *control of bodily activity* (62%), *rhythm* (60%), *pronunciation* (79%), and *voice control* (76%). One-half (50%) needed to improve in *projection to the audience.* Few were rated good or better in any of the basic techniques of speechmaking.

5. *Ability in Reading Aloud.* The majority evidenced less ability in reading aloud than in speechmaking. Nearly half (47%) were poor or low average readers, 14 per cent were good, 8 per cent were excellent. Majorities were deficient in *arrangement of material* (72%), *projection of emotion* (66%), *pronunciation* (64%), and *voice control* (73%). Few were rated good or better in any of the basic techniques of reading aloud.

6. *Deviations in Speech Mechanism.* Deviations of various types and degrees of severity in the speech mechanisms of the group were noted, including dental malocclusion (slight in 24% and severe in 5% of the cases), nasal obstruction (slight in 9% and severe in 3% of the cases, with tendencies toward obstruction indicated by presence of deviated septa in 53%, large turbinates in 63%, and adenoids in 28% of the cases), high hard palates (present in 19% of the cases), and various types of disproportion among resonance cavities. These devia-

tions were not, however, in sufficiently consistent relationship to inadequacies in articulation and phonation to indicate in which cases such inadequacies were other than functional.

7. *Instructional Needs.* All subjects showed need of critical self-evaluation and of practice in speechmaking, 96 per cent needing practice as well in reading aloud, and 90 per cent needing enlightenment regarding acceptable speech standards. Unfavorable attitudes toward speech and speechmaking indicated that 64 per cent required motivation, 72 per cent stimulation, and 62 per cent encouragement, to render instructional procedures effective.

8. *Teaching procedures.* Experience with these students indicated the importance of regulating teaching procedures according to individual needs.

Personal conferences were important to instruction in all cases; however, 51 per cent required frequent, 47 per cent periodic, and 2 per cent occasional interviews.

Group drills in articulation were needed by 43 per cent of the cases, while 24 per cent required individual drills in articulation. Group drills in phonation were needed by 44 per cent, while 26 per cent required individual drills in phonation. Group drills in pronunciation were recommended for 16 per cent of the subjects, and group drills in vocabulary development for 15 per cent.

Thirty-two per cent were qualified at the outset for advanced sections, and an additional 9 per cent qualified for class work in advanced groups after gaining assurance among students of moderate ability.

While all subjects needed detailed, candid criticism of their performances, 8 per cent needed to have all criticism withheld pending improved adjustment to the speaking situation, and 57 per cent needed to have all criticism administered privately.

Eighteen per cent of the group were qualified to participate in advanced forms of speaking, and 19 per cent had need of experience in group leadership. Other special assignments, such as attendance at lectures and debates and studying printed speeches, were recommended for minorities (from 9% to 11% of the group).

9. In 60 per cent of the cases, progress could be predicted accurately near the beginning of the year. Twenty-three per cent made extensive, 61 per cent moderate, and 16 per cent limited gains, under conditions favorable for the study but not ideal for teaching: i.e., unselected sections, group assignments, and limited opportunity for explicit direction and criticism in conferences. For teaching to prove more effective, such individualized techniques as those described above are essential.

III

1. The case analyses provide evidence concerning the nature and function of the teaching of speech at the college level when unselected groups of high school graduates are enrolled in a first course in speech.

2. Group tendencies which indicate the more common speech needs and abilities and the generalized goals of instruction do not reveal the more vital instructional problems and the variability of the teaching approaches therein involved. Individuals with grossly equivalent needs and abilities in speech may vary widely, significantly, and unsystematically in (1) basic speech habits; (2) basic skills in speechmaking and reading aloud; (3) speech training and experience; (4) attitudes toward speech and speech training; (5) insight as related to standards of evaluating achievement in speech; (6) personal habits, poise, self-

reliance, confidence, emotional stability, drive; (7) scholarship, industry, goals; (8) background, home, high school, general culture. The individual pattern of variables in each case should be discovered early by the teacher if instruction is to be effective.

3. Though classification of students into grossly homogeneous groups according to speech needs and abilities may greatly facilitate adaptation of teaching procedures to individual needs, individualized programs of instruction which allow for regularly scheduled conferences, and appropriately modified drill procedures, practice performances, criticism, and special assignments are essential.

4. The placement of students into sections according to speech needs and abilities should be based upon the student's need for motivation, stimulation, or encouragement, as well as initial ability and marked gains in proficiency during the year. Sectioning of students solely on a basis of general inadequacies in articulation and phonation is a questionable procedure, since such inadequacies tend to occur at all levels of general speech proficiency.

AN UNAPPRECIATED VICTORIAN DRAMATIC CRITIC: HENRY LABOUCHERE

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SIX years ago, while shelf-reading in the stacks of Sterling Library at Yale University, seeking material for a study on London acting from 1870 to 1890, I happened upon a file of the English periodical *Truth*, founded in 1877. Since contemporary reviews of plays constituted my best source material, I was pleased to discover a weekly theatrical feature signed "Scrutator." As I began reading the reviews, I realized that here was the work of one of the most able, most vivid, and most exciting of late nineteenth-century dramatic critics. Immediate research did not disclose the identity of Scrutator, however, and only when I read on into the third volume did I find any useful clue.

Early in 1878, Scrutator declared a Miss Litton, leading actress of the Aquarium Theatre, "nothing beyond a walking lady," unnatural in presenting all emotions and gifted only with beauty.[1] This relatively mild attack brought a libel suit for £5,000 damages. Scrutator retorted: "If her view of the law is correct, that only favourable criticism of actresses is permissible, I am afraid that I must qualify her to become the possessor of a second £5,000." Miss Litton possessed neither emotional sensitivity nor technical knowledge or power. She could not act "according to any rule of art," and so could not expect to be criticized as an actress.[2] The incident of the libel suit and the critic's attitude toward it convinced me that Scrutator must have been himself the owner-editor of *Truth*. Even a piqued actress would not sue the average dramatic critic for £5,000. But many about whom the truth appeared in his periodical sued the editor, the famous Henry Labouchere. Indeed, wise visitors to Victorian London attended, as much as they did the theatres, the courts where Labouchere defended himself, usually successfully, against libel suits.

[1] *Truth*, *III* (1878), 427.

[2] *Truth*, *IV* (1878), 11.

Reference to Thorold's biography of his tempestuous ancestor[3] confirmed Labouchere's writing of the Scrutator reviews, but unhappily neither Thorold nor R. A. Bennett, former editor of *Truth,* in a chapter on Labouchere as a journalist, seems to have recognized the value of his dramatic criticism. Bennett admitted Labouchere "'did' the dramatic criticism, and he never did anything better,"[4] but he claimed that after 1880 the owner "ceased to supply dramatic criticism,"[5] a statement denied implicitly by other writers,[6] and obviously false from frequent internal evidence. Labouchere's trenchant wit, the constant welcome intrusion of a very personal and unconventional "I," and frequent references to his own experiences, furnish sufficient proof that at least up to 1890 he guarded his Scrutator column pretty jealously as a private preserve.

Concurrently with my personal discovery of Labouchere's criticism appeared Hesketh Pearson's volume called *Labby.*[7] I read the book hopefully, expecting Pearson's interest in the theatre would direct attention to his subject as a dramatic critic, but he merely echoed Bennett's comments. My own further research has unearthed no appreciation of Labouchere's contributions to dramatic criticism. Whatever may have been the immediate reception of the delightful Scrutator reviews, Labouchere's failure to collect them in bound volumes, and his growing importance in political life as a mainstay of the Liberals in Parliament, resulted in his work in the relatively minor field of dramatic criticism being forgotten by his death in 1912, at the age of eighty-one.

He was forty-five when he first essayed dramatic reviews in January of 1877. To his new craft, he brought a practical background gained vicariously from the knowledge and experience of his actress-wife, a former member of the original Bancroft company, and personally from managing the Queen's Theatre in Longacre in 1867 with Alfred Wigan as partner, and Phelps, Toole, Brough, Wyndham, Terry and Irving as members of the company. He also brought singularly rich personal gifts: a wide experience on several continents in several careers, an abounding interest in all of life, a ready and piercing wit, an unusual blend of common sense and uncommon intelligence, and a shattering love of truth. He once called himself "a person without prejudice or bias and consequently absolutely impartial,"[8] and in his refusal to be influenced by personal prejudice or the opinions of others lay the strength of his critical power and position.

He found the "new school" of realistic playwrighting and acting begotten by Robertson and the Bancrofts in its heyday, and the critics espousing the cause either of this or of the opposing old school of tradition and technique and training in the traditional repertory. Labouchere, however, refused to join either party. He saw the weakness of the older actor, but equally well he sensed the failure of the newer to gain in strength. "The namby-pamby charade-acting of to-day is a reaction against the rant and fustian of ten years ago," he wrote early in 1878, "but, like most reactions, it has gone too far."[9] He attacked the current crop of drawing-room comedies for their "mere faultless imitation of the colourless conventionalities of modern dandyism." He expressed a disgust for dawdling actors who seemed

[3] Algar Labouchere Thorold, *The Life of Henry Labouchere* (London, 1913).

[4] *Ibid.*, ch. 17, "Mr. Labouchere as a Journalist," by R. A. Bennett, p. 448.

[5] *Ibid.*, p. 455.

[6] *Vide*, e.g., Ernest L. Hancock, "Labouchere and London 'Truth,'" *Bookman,* XVII (1903), 407: "The columns headed 'Scrutator' were and are now written by his pen."

[7] Hesketh Pearson, *Labby (The Life and Character of Henry Labouchere)* (1937).

[8] *Ibid.*, p. 57.

[9] *Truth,* III (1878), 202.

"ashamed of their profession," and explained the growing popularity of Irving by his contrast to the average "emasculated, 'pretty' acting" of the day.[10] But ten years later he knew that even the robustious quality of Irving's melodrama had tamed down into mannerism, and he viewed the acting of Daly's American company in *The Taming of the Shrew* as showing "the difference between boldly taking the fences and the stone walls at the hunting game of acting, instead of filing along a road or pottering through gates." Ada Rehan's playing of Katherine was done "with a view-holloa, a whoop, and a tally-ho!" Her English contemporaries sounded like "several very small mice squeaking behind wainscots." His plea for a revival of "the breezy style of acting"[11] was unheard; increasingly fewer were the appearances of the surviving members of the once-detested but by now highly-prized old school players. So by 1889 the one old school representative in Mansfield's *Richard III*, Carlotta Leclercq, became "a triton among these floundering minnows," "the only character played with a fine manner, with a knowledge of stage business, and with a propriety, a force, a dignity and a distinction." The new school was represented by Mary Rorke, charmingly adequate to the small demands of modern realism, but in Shakespearean tragedy "unable to manage her heavy garments, and hitching up her dress in front when she wanted to move, as if she were about to go down on her knees and scrub the floor."[12]

The vividness and concreteness just illustrated are characteristic both of Labouchere's style and of the quality which he desired in the theatre, that quality which can best be defined *as* theatre: vigor, decision, distinction, clarity, discipline, vitality—those things which were vitiated and enervated through the last quarter of the last century by the namby-pambiness and emasculation and "squeaking behind wainscots" of the new school. Labouchere held no theories about the relative values of the schools or the relative virtues of various dramatic types. He merely asked that his theatre remain theatrical. His taste was completely catholic.[13] And the active quality of his catholic appreciation of theatre shows in his sharply-etched descriptions of acting. He lived in the last age which could describe through the eyes of its critics what real acting was like. Today the thorough-going emasculation of the actor has driven the critic from theatre to drama, and our Atkinsons and Nathans weave prose garlands about theories aesthetic, economic, political, sociological, even dramatic, but seldom theatrical. Even John Mason Brown, who at least knows and asserts what theatre is—the living, moving presence of the actor with something to act—finds too infrequently subjects to describe with the sharpness and clarity and definition constant in Labouchere's writings. Too many modern productions can be adequately summed up so far as theatre is concerned by Labouchere's blast at an 1890 production: "The 'Struggle for Life' may be briefly summarized as George Alexander, Genevieve Ward, and a dozen or so of wax-dolls."[14] The struggle for life of the actor was indeed ending in 1890; he was about to become a wax-doll moved by the puppet-strings of the playwrights. When a piece of theatre can be adequately summed up as a couple of stars and a dozen wax-dolls, obviously all the critic can do to pad his column and justify his salary is to discuss the literary wit of Wilde (or Behrman), the sociological significance of Shaw (or Rice), and the Freudian

[10] *Ibid.*, p. 266.
[11] *Truth*, XXIII (1888), 986.
[12] *Truth*, XXV (1889), 531.
[13] *Vide* a remark quoted by Pearson, *op. cit.*, p. 62, for an expression of this catholicity of taste.
[14] *Truth*, XXVIII (1890), 722.

psychology of Pinero (or O'Neill).

But Labouchere had observed the stage from Phelps and Faucit to Irving and Terry; he had been taught to see and hear the actor moving and talking, and one discovers brief descriptions of long forgotten actors remaining vividly in one's mind when he has forgotten what passes for acting in our day. He remembers, for instance, "the fidgets" of the "spasmodic" Miss Eastlake, "writhing like an eel" and "wagging her head like a dog's tail,"[15] and recalls relief when she "escaped from the sheep-fold of sham aestheticism," "abandoned her church-window attitudes," and "combed her hair."[16] He remembers William Mackintosh as in *Margery's Lovers* "He munches his words and masticates his sentences."[17] He remembers Cissy Grahame "stooping her head, closing her teeth fast, and faintly chirping her words like a sick canary," "confidentially into her own neck."[18]

Thus Labouchere touched off minor actors in memorable brief descriptions, but he possessed also the critical stamina to write extended criticisms equally pungent. Take the sustained analysis of various styles of comic acting as represented by three leading burlesque actors. Harry Paulton was an instance of "humour in melancholy," gifted with a face which was "one accent of prolonged pain." Labouchere compared him to Prometheus, in that he appeared to "have a vulture perpetually gnawing at his unfortunate liver." "A comic mute," Paulton delivered his funny lines "with an air of funereal gravity." W. S. Penley, "as a Lay Brother burdened with the responsibility of forty convent school girls," possessed in contrast an active comic face, always "turning up his nose at some one or something," but "a very comic snub indeed." Penley had "only to look at an audience in order to tickle their sense of the ludicrous," and he reminded Labouchere of "Mr. Buckstone, of happy memory," by the way in which he "takes a long draught at a convenient wine-flask, or kisses a pretty girl, with the self-satisfied reflection, 'I wanted that badly!' " The third comedian was Ashley, of "a far different school," an actor "with a finish and a tone," whose fun was "light, delicate, and with a bouquet to it." Realizing that other critics might wish such a skilled light comedian to appear in the new realistic comedy, Labouchere still appreciated Ashley's tact and sense in staying where he could support and be supported by the varying low comedy techniques of Paulton and Penley.[19]

His vividness in describing a whole scene is amusingly illustrated by Labouchere's account of the attempt of the American-trained Miss Lingard, "an actress all through and a palpably artificial one," to move a London audience with her Camille. Not only did she "not succeed in extracting the faintest whimper"; she wearied her audience until her death-scene, when she made them laugh. He related joyfully her "new method" of dying:

> When the hour of her dissolution draws nigh, Camille, in her white bedgown, comes down to the footlights, and the astonished orchestra strikes up slow music. All the characters stare round in amazement. . . . Then Miss Lingard, looking wildly up into the gallery, seems to be beckoning some little boy down to be mesmerised. She cannot find a good subject in the gallery. She seeks for him in the upper boxes, all round the house, and then, spinning like a teetotum, she expires with her face on the ground. This effect is called in America, "looking for the angels," and presumably is accompanied by a Christy Minstrel song.[20]

But Labouchere was more than a

[15] *Truth*, XIV (1883), 829.
[16] *Truth*, XVIII (1885), 329.
[17] *Truth*, XV (1884), 304.
[18] *Truth*, XVII (1885), 647.
[19] *Truth*, XIV (1883), 649-650.
[20] *Truth*, XIII (1883), 614.

jester, a painter of comic scenes. He was extremely clever in analyzing questions of audience taste. Witness his account of the hold which the "divine Sarah" possessed over London in the eighties. He contrasted "the roses and raptures of virtue" in Mrs. Bernard-Beere's interpretation of Sardou's Fédora with "the lilies and languor of vice" in Sarah's. Because Sarah could "writhe, and flop, and sigh, and 'squirm,' " she found favor with "a society apt to flop, writhe, sigh, and 'squirm.' " Her abandonment to passion in public made her "High Priestess" to "the class of Englishmen and Englishwomen who, well-fed, well-dressed, and not over scrupulous, visit the French plays after dinner, and like to think that if only—they could do it all just as realistically." She was "the artistic delirium in an age when women dose themselves with chloral, and men brighten their eyes, paint their cheeks, and go into rhapsodies over the cut of a coat." Her "unhealthy and realistic" art appealed to patrons "not morally robust."[21] At once a devilishly clever explanation of Sarah's reign and denunciation of the general moral hypocrisy and Wildean public immorality of the Victorians.

The frankness here exemplified was constant with Labouchere. For instance, he honestly believed that Mrs. Bernard-Beere had the "making" of a great actress, but he constantly chided her for misuse of her gifts. He remembered her asking his opinion of her début as Lady Sneerwell: "Candour in such cases is a kindness, so I told her that it was as bad as bad could be, and that if she wished to act, she would do well to study." By study he did not mean parrot-like reproduction of Sarah's business in Fédora, and in candor he reminded her that "what looks graceful in a small woman is heiferish in a tall one," and that her attempt to imitate Sarah could make her only "a clever monkey."[22] But despite his warnings, Mrs. Bernard-Beere not only continued in stardom, but deserted her "female-villain line" for that of the "suffering ingenue." Labouchere complained that such "a robust and healthy-looking woman" could not play pathetic parts, and noted the incongruity of her hysterics when struck by her husband; "with her physique," he reflected, "she would have been more natural had she returned blow for blow." He candidly attacked her "astounding dresses." "Her huge puffed sleeves and the general fluffiness of her vestments make her look twice as large as she really is, and utterly dwarf husbands, lovers, and fathers." With his usual eye for detail, he described one dress with a bodice "like an arrangement of bandages in blue and orange," "a bright orange-coloured petticoat, very skimpy," with "a long blue shot-silk whisp" for a train, which "twists about until it looks like a snake following her." In conclusion, he taunted her with appearing "a guy, in order to please the whims and cranks of some artist milliner."[23]

A like bad taste in clothes partly alienated Labouchere from the otherwise general chorus of admiration for clever Mrs. Kendal, darling of the new school addicts. Still more, however, his native candor rebelled at the moral prudishness of this estimable representative of the stalwart British matron, her preening self-admiration, and her passion for social-climbing. Yet his reviews of Mrs. Kendal show that he could have stomached all these disgusting personal qualities had she kept them out of her acting. But as early as 1877, he expressed pain at her affectations in *Peril,* her "strange mincing air," and her passion for wobbling on too high heels. He de-

[21] *Truth,* XIV (1883), 47-48.

[22] *Truth,* XIII (1883), 649.

[23] *Truth,* XXIII (1888), 273.

scribed her unique method of sitting down "in three distinct positions, as though she were a doll wound up":

> First, she puts her elbows close to her sides, and her hands before her slightly leaning towards the chair. Secondly, without moving her arms or hands, she hangs for a moment over the seat of the chair at an angle of forty-five degrees. Then at last she fairly sits down, when her right arm is raised, and the left withdrawn from her side.

These intricate but unnatural evolutions, he admitted, were "highly amusing," but he doubted it was the real intention of the actress "to favour her audience with the burlesque representation of a fine lady." He regretted these mannerisms the more because he perceived real talent in the climactic struggle scene with Charles Sugden.[24] However prejudiced the critic was against the actress as woman, he kept his critical detachment, and criticized the woman as actress.

But Mrs. Kendal continued to crystallize both her mannerisms and her captious complaints of her fellow-artists, and Labouchere continued, despite her popularity, to caricature her with that passion for truth which motivates all good satirists. When *Peril* was revived in 1885, he delightedly recounted a backstage anecdote:

> one day at rehearsal over the great scene, when chairs are upset and bell-ropes pulled down, innocent Mr. Sugden was acting so realistically that Mrs. Kendal stopped the rehearsal with the words, "Mr. Sugden, if you dare to look like that at me again, I will leave the stage and appeal to my husband." Such conscientiousness on the part of an actress is exemplary, it redounds to the credit of the British matron, it is worthy the approbation of the "Church and Stage Guild," but it is scarcely art.[25]

Four years later, although still eager to praise her when possible as "a remarkably clever artist," Labouchere still complained of her affectations and her typically new school over-elaboration of stage business: "For instance, when she is leaving her poet, she goes towards the door, stops, thinks slowly whether she shall faint, decides not to do so, pulls out a bracelet given to her in bygone times by her poet, looks at it, deposits it on the edge of a chair, browses on it, and then takes it back to him."[26] One can find little such graphic description of how acting of the past was actually done. I should have been inclined to suspect personal jealousy as motivating the attacks upon Mrs. Kendal by her colleagues, had not Labouchere so frequently, in detailed accounts of her playing, shown how affected and prim her acting style was.

But if he had to guard against his personal antipathy to Mrs. Kendal, he had equally to guard against his prejudice in favor of Ellen Terry. Most critics recognized the spell of her famous "charm," but none so scrupulously as Labouchere examined himself to discover when the charm was coloring his judgment of her performance. Granting that the pervasive pre-Raphaelite spell was beautifully suited to Olivia in *The Vicar of Wakefield*,[27] he objected to it in Ophelia,[28] and in *The Lady of Lyons*.[29] With the courage to criticize on good grounds popular Terry performances, went that to approve of unpopular ones, and he liked her reading of "That Baggage Juliet" as "very much the reverse of a bread-and-butter miss," probably "a source of a good deal of anxiety to her parents." He wrote: "It would by no means surprise me had others climbed up the ladder before Romeo, and received amorous messages through that most convenient old nurse." He complained, however, of Terry's faulty elocution.[30] About elocution, inci-

[24] *Truth*, I (1877), 137.
[25] *Truth*, XVII (1885), 609.
[26] *Truth*, XXV (1889), 529-530.
[27] *Truth*, III (1878), 428.
[28] *Truth*, V (1879), 37.
[29] *Ibid.*, p. 513.
[30] *Truth*, XI (1882), 376-377.

dentally, Labouchere was always as finicky, and with as much knowledge and discernment, as Shaw was to be in the nineties.

He disapproved thoroughly of Irving's entire interpretation of Romeo in one of his most delightful outbursts:

> Mr. Irving, to you may be addressed the words of Juliet, "Wherefore art thou Romeo?" You may look through every play of Shakespeare without finding one single character so entirely unsuitable to you. . . . You are entitled, say the critics, to "generous appreciation." I do not know what they mean. I, who am a great admirer of yours, tell you that your rendering of the part is not entitled to any appreciation, generous or otherwise. You simply cannot touch it. This is not your fault, nor, indeed, your misfortune; for you are fortunate in being able to play many characters better than anyone else on the stage. Your fault is that you should not have taken counsel of friends before attempting to do what they would have told you was a physical impossibility.[31] Why, too, if you were determined to play it, do you go about with a quantity of chains jingling about you? Surely the last thing one would think of doing in surreptitiously approaching the window of one's lady love, would be to proclaim one's presence like a rattlesnake.

Labouchere complained that Irving's Romeo was a "mystic man of mystery," "a dreamy philosopher," instead of "an exceedingly practical youth," capable of taking poison "during the fit" of passion, but also of "howling for a stomach-pump" immediately afterwards.[32] This is excellent. Note how the general onslaught upon Irving's interpretation is carefully crystallized to the concrete example of the jingling chains. Note also the delightfully Shavian irreverence toward Shakespeare, and the Shavian ring in the review-title, "That Baggage Juliet."

Labouchere consistently anticipated Shaw also in satirizing the improvements of Irving upon Shakespeare. It is a relief to find in the welter of gush inspired by Irving's first venture into new Shakespearean readings Labouchere's sanely derisive account of the *Hamlet* revival of 1879. Professing himself a great admirer of Irving in melodramatic parts like Louis XI and Richelieu, he wrote that he "went to see the revival with a strong bias in favour of the actor," a bias strengthened by the "fervid and florid" reviews of his critical brethren, whom he ironically poked fun at for their heaping Pelion on Ossa in declaring Irving's new readings and business scholarly, subtly artistic, judicious, inspired, "sublime," and touched with genius equal to Shakespeare's. He spoofed them for praising in the same breath the acting and the actor-manager's gorgeous "new carpets," and "new stalls, covered with a 'special blue.'" He went to the Lyceum "to witness something remarkable," and, "having, with a sense of almost desecration, walked over the new carpets," he seated himself "humbly and expectantly in one of the new 'special blue' stalls." He found Irving's Hamlet, aside from his unkempt hair, not so novel in appearance as Fechter's famous blonde-bobbed Dane. The real novelty was in the reading. "I had heretofore imagined that the words of Shakespeare were worthy of being heard, and that in a part where there are so many set speeches and soliloquies distinct elocution was desirable. Not so Mr. Irving." Since other Hamlets had been at least intelligible, Irving "hit upon the brilliant notion" of giving his Prince "the gift of speaking in an unknown tongue." To emphasize that this was intentional, the actor now and then briefly became "painfully distinct," and fired "every separate syll..ble" from his lips like "minute-guns." Weird pronunciations prevailed. "Thus 'forgotten' becomes 'four-gut-tten,' 'Oh God' becomes 'Oh Gut,' and 'dead,' 'dad.'"

[31] *Sic.* The sense is: Your fault lies in not having taken.

[32] *Ibid.*, p. 377.

The general effect was as of "being driven over a road paved with boulders in a cart without springs." No contemporary critic is more definite than this in analyzing the actual effect of the peculiar Irving delivery. Admitting occasionally excellent moments of true acting, Labouchere still had had enough by the end of the fourth act, and left the theatre. Defending himself against a possible charge of being "hyper-critical," he insisted he protested only against the "bane of all true criticism," the "silly notion" that greatness in some parts made actors "great in all parts." Excellence is a relative term, and must be referred to a "standard of perfection." He judged Irving and Terry by the standards of Louis XI and Olivia, and so judged, the Hamlet was "an unequal performance, good alone where there is scope for melodrama, but spoilt by mannerisms, affectations, exaggerations, and too great an anxiety to surprise," and the Ophelia did "not rise above graceful mediocrity." He pardoned Irving the manager for wanting to create attention by novelty, but he prayed that both Irving the actor and Ellen Terry might return to the fields in which they were superb.[33]

But Irving listened to his advice no more than had Mrs. Bernard-Beere or Mrs. Kendal, and Labouchere finally relapsed into an attitude of amused resignation at Lyceum openings, and by 1889 he uttered no protest at Irving's Macbeth, "a frightened poltroon who was almost afraid of his own shadow," or at Terry's Lady Macbeth, "an aesthetic, Burne-Jonesy, Grosvenor Gallery version," roaring "as gently as any sucking dove!" A bit weary of the tameness of the theatre of the eighties, eager for anything resembling real acting, Labouchere, as he approached sixty, was glad that at least the shadow of great acting remained in Irving and Terry:

> What wonder that a Macbeth evolved from the psychology of the "Newgate Calendar," and a Lady Macbeth based on purely pre-Raphaelite principles, should draw the town? It is all based on a splendid principle of inversion. The actor and actress do not work up to Macbeth and his wife; they work back to Henry Irving and Ellen Terry—and a very clever proceeding it is.[34]

Ironic urbanity as suave as the earlier sarcasm had been pointed. Labouchere was a writer of several styles, a master of critical principles, critical methods, critical practice, but not, happily, one filled with critical theories. He judged actors and acting by achievement in the light of intent. He regarded plays as vehicles for the display of acting, and he judged them by the demands they made upon the skills and techniques of the actor, not those they made upon the intellectual acumen, the sociological sympathies, the ideological idiosyncrasies, of the audience. And who, if art means anything, and if acting is an art, can object to this? My point simply is that, in an art which has too seldom received articulate and vividly concrete and dispassionate criticism, Henry Labouchere, today remembered, if at all, only as "one of the very few quite honest M. P.'s, who always told the truth, and was always amusing,"[35] was actually also one of the very few quite honest and able critics, who at least tried to relate the facts vividly, to assess their value sharply and imaginatively, and to accomplish this always with a terseness and vigor of unique wit unknown elsewhere before the advent of Shaw. One wonders whether Shaw was consciously influenced in his *Saturday Review* criticism by the preceding work of Labouchere, and laments that when our research libraries bulge with the fusty and dusty fat volumes of Clement Scott's and Joseph Knight's and Dutton Cook's collected criticisms, the still vivid and alive papers of Scrutator Labouchere are nearly inaccessible.

[33] *Truth*, V (1879), 36-37.

[34] *Truth*, XXV (1889), 15-16.

[35] Wilfred Scawen Blunt, *My Diaries*, 2 vols. (1921), II, 377.

THE TEACHING OF ENGLISH IN HOLLAND AND THE DUTCH EAST INDIES*

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I WAS a teacher of the English language in Java, and in collaboration with Dr. van der Meer of The Hague had prepared a "New Course of English for Schools in Netherlands India," which was on the point of being introduced into all the state high schools of the Netherlands East Indies. It was already with the printer in Holland, when the Germans invaded our country and all connections with Holland were severed. This compelled me to start all over again and when it was printed once more, this time in Java where it had been tried in some of the schools, the Japanese came and this undertaking at which I had worked for years was brought to an abrupt stop. The President of this Association thought you might be interested in the topic and I hope I shall not disappoint him.

I

Before entering upon the subject, I intend to give an outline of our system of education in Holland and of the qualifications of teachers in English at the different schools. Our system of education differs widely from yours. I might say it is more strait jacketed.

Education is compulsory from the age of six till fourteen. The parents may choose whether to send their children to a denominational school or to a public school. The elementary school has seven grades and much is required of the young children before they are allowed to leave this school. The aim of the school is dual: It wants to prepare the pupils for later life, but at the same time, it is preparatory for further education. Hence great stress is laid on having a number of facts pat, and too little time is available for the children to learn to investigate for themselves, to develop special trends, to go into the open air and to show them the things they are taught about. They learn a lot of arithmetic, geography, history, Dutch, some physics, and natural history. It goes without saying that very little time is left for arts and play.

When they have finished the seventh grade, they leave school, some to find a job, a great part to go to another school. They can go to a *high school* with a course of three or four years, or to a *secondary school* which has either five or six years, or to a *grammar school* which takes six years. First, however, they have to pass an examination, which has been instituted to restrict the number of pupils that intend to enter the more advanced schools.

In the high schools, Dutch and English are compulsory in all the grades; French and German (till the war broke out) were voluntary. Then there is algebra, mathematics, physics, natural history, history, geography, drawing, and bookkeeping. All these subjects take three or more periods a week throughout the entire three years, so it is not hard to see that very little time is left for sports and recreation. As all the pupils have to past a final examination, and three or more insufficient marks condemn them to do the last year all over again, facts and facts are hammered into their weary heads and it is with a sigh of relief that the boys and girls leave school

* An address delivered at the Fourteenth Annual Convention of the Southern Association of Teachers of Speech, Jackson, Mississippi, March 26, 1943.

and go forth to find their way through life.

The secondary school taxes the capacities of the pupils even more. Every day from Monday through Saturday, they have lessons from 7 A.M. till 1 P.M. During the first year ten subjects are on the curriculum: Dutch, French, German, algebra, mathematics, history (ancient and world history), geography, natural history, drawing, gymnastics, some during five periods a week, some only two.

The second year adds English and physics. The third year adds chemistry and geometry, but drops natural history; and the fourth year adds trigonometry and the fifth year cosmography and natural history.

A grammar school has Latin and Greek as the main subjects, while all the others of the secondary school get their share. Tests are held regularly; every four months there is a written report and as soon as the parents see "fives" and "fours" appear, they start working with their children and often deserve more than half of the credit for their child's moving up to a higher grade. When the final examination is passed, after a ten days' written and a two days' oral exam in all the 17 subjects, the fortunate ones set out to find a job or enter the university to take up chemistry, law, science, theology, or letters. (As Holland is a small country, competition is keen and much store is set by certificates.)

II

It is to be understood that the teachers at the various schools have different qualifications.

The first certificate, authorizing a person to teach English in a high school, is called the Lower Certificate. It requires a couple of years' study of English after leaving a training college (where English is one of the subjects) and consists of a translation of Dutch prose into English; one translation of English into Dutch; and an oral examination, taken entirely in English, in grammar, phonetics and idioms, during which special attention is given to the candidate's pronunciation and fluency.

The next certificate, called the A Certificate, requires another two or three years and the candidate is expected to have spent some time in England. Much stress is laid on fluency and the discrimination of synonyms, and the translations are anything but easy. Phonetics has always taken an important place in examinations of English in Holland. For a long time it was the English grammarian, Henry Sweet, who dominated the field. His sound analysis, coupled to the findings of the master of synthesis, the German scholar Sievers, was uncritically adopted by the English phonetician, Professor Daniel Jones, and Jones's books were in the hands of all the candidates for English. But several Dutch scholars were not satisfied with Sweet's conclusions, as he had not been himself. Especially Jones's vowel triangle, based on Bell's and Sweet's vowel table, came in for a lot of criticism. Though Sweet's basis was sound—as everything he brought forward was sound—his vowel scheme was too mathematical. It was true that it mattered much which part of the tongue was closest to the corresponding part of the palate and that there was sense in the distinction of front, mid, and back vowels—quite as well as there was sense in the distinction of high, medium, and low vowels, which depended on the distance between the surface of the tongue and the point of articulation (or rather region of articulation).

But experimental phonetics had shown that the same vowel could be formed in several places and that the distinction should not be made on the organic basis alone, but should take the

acoustic side as well into account. This led Dr. Eykman to a more accurate division of vowels. The speech-channel consisting of two main cavities, each with its own resonance and connected by a wider or narrower passage, can be changed in numerous ways by a change of the several walls and arches. In pronouncing a certain vowel the effect of a change in the shape of one of the cavities can be neutralized by a corresponding change in the other. That is why a person whose tonsils have been removed is able to speak without any audible difference. This compensation theory of Eykman's, coupled with his taking into consideration the acoustic side of the question, produced his table of vowels, consisting of three main series and two transitional series. Teachers of English applied his findings, expounded in his "Inleiding tot de klankleer van het Nederlandsch." ("Introduction to the Phonetics of the Dutch Language"), to the phonetics of English and it led to a much more satisfactory grouping of such sounds as the [æ] from [bæd] and the [ʌ] from [bʌt] and a better understanding of the terms "full diphthong" and "half diphthong," just to mention a few things. Sweet's views on lax and tense vowels were also revised and much was added on assimilation and intonation.

The Praguer School had many adherents; the term "phoneme" was already found in most of the textbooks in use; and phonology was coming to its own. It is a great pity that the war so cruelly put a stop to these promising activities of Dutch anglicists.

Possessors of this A Certificate are permitted to teach the foreign language in the first three grades of a secondary school.

The third certificate, called the B Certificate, requires another four years of intensive study. All the subjects required for the A Certificate are extended. But many other aspects of the English language are added. Historical grammar is one; morphology another.

Gothic is studied as an introduction and aid to Anglo-Saxon and the development of the language into modern English is followed step by step. A piece of Old English taken from Bede, or from the Anglo-Saxon Chronicle or Alfred, serves the examiner excellently to test the candidate's knowledge of Old English vocabulary, syntax, accidence, and sound development.

All this forms the philological part of the exam. The second part is literary. The candidate is expected to have read in the original most of the records of Anglo-Saxon prose and poetry, of Middle English and of Modern English as far as 1920. His knowledge of English prosody is also tested and he must be ready to give a survey of the development of the sonnet, the heroic couplet, blank verse, and other verse forms. He also has to specialize in a certain author: Chaucer, Milton, Defoe, Dryden, Keats, Browning, Somerset Maugham, just to mention a few who were in great demand; or a special period or trend, e.g. Elizabethan prose, the Metaphysical poets, the Gothic novel, etc.

Didactics was added only recently. The candidate's ability in teaching the language is subjected to a severe test. If he fails in either of these two parts, between which there is an interval of six months—and three insufficient marks in the fourteen subjects are enough to cause this catastrophe—he has to start all over again for the next year. All these examinations are state exams.

By the side of this B Certificate there is the Doctor's degree in English, which is awarded after four or five years at a university and is more directed at furthering independent research work in the field of English grammar or literature. Both the B Certificate and Doctor's

degree permit the possessor to teach English in the higher grades of a secondary school or a grammar school.

III

I was sent across by the Dutch government as a teacher of English in the Netherlands East Indies. I was confronted by special difficulties. Though most of the pupils of the secondary schools were Hollanders, many Chinese and Indonesians began to trickle in whereas the high schools drew more than 60 per cent of their students from the native population. Many of these youngsters had learned Dutch at an elementary school, and spoke Javanese or Sundanese or Madurese, or Malay at home, so that they had to learn English through the medium of another foreign language: Dutch. The methods used in the Indies were the same as those used in Holland. I wanted something different. I wanted to apply the new conceptions of the psychical processes during the reading and use of a foreign language to the teaching of such a language. At the same time, I wanted to put in the correcter views of the structure of the English language, which the study of it during recent years under the powerful stimulance of Prof. Dr. E. Kruisinga's energy had given us.

I am of the opinion that the teaching of a foreign language must not exclusively be directed to enabling the pupils to use the language passively and actively to some extent after they have left school, though it is far from me to minimize the value of this utility object. But by its side the teaching of a language must aim at the mental development of the young pupils by guiding them to logical thinking. And a foreign language serves this purpose quite as well as the mother tongue.

In order to make up for the extra difficulty of having to use another foreign language, in this case Dutch, as a medium, I strove for the most favourable system. It is still a current opinion that the pupils have to learn a certain number of words, next a number of grammatical forms and constructions neatly formulated into "rules," after which by means of real exercises a synthesis will develop in the heads of the pupils, enabling them to speak the language correctly.

But both the psychology of speech and the experience gained by teaching have abundantly proved that this procedure does not produce the desired results, neither with regards to the actual use of the language (are not there a number of authors of those books of rules who sin, even in their examples, against the same rules so nicely formulated by them?), nor, and even less, with regards to the mental development of the pupils.

When a foreign language is being learned, there is a slow growth of that language in the mind of the student, in many respects resembling the growth of the mother tongue in a child. It will be necessary to practise the pronunciation long and persistently in speech units, during which by the side of the sounds, rhythm, melody, and stress should be considered. It will be very long before the pupil will learn to command, or rather approach, acoustically and organically the sounds and what else forms part of the pronunciation.

Though I gave some special exercises in detached words in order to set the English sounds sharply against the known Dutch sounds and to make the pupils acquainted with the main phonetical symbols, I at once plunged the young students into sentence units in little pieces of everyday English. I had the phonetical transcription of the ten first lessons printed by the side of the ordinary script, not to teach the pupils to write it, but to acquaint them with it, so that they could interpret it in con-

nection with the use of a dictionary, which has the phonetical transcription behind each word.

Idioms, too, can only be learned from sense-units, during which words and expressions after repeated passive and active use gradually are being interpreted in their correct function and nature and can be discriminated. Underneath each lesson in my course, I added a list of words the pupils have come across for the first time, not in order to have these learned by heart, but just as an aid in understanding the text. I consider committing columns of words to memory just waste of energy.

The correct estimation of grammatical forms and constructions, too, is a very slow process, and only after repeated interpretation of occurring instances is it possible to acquire a relative certainty in their use. Moreover the correct interpretation of a grammatical function is an excellent exercise in clear thinking. This led me to approach certain "cases" by way of a question, so that under the guidance and supervision of a qualified teacher the student has to find the correct wording himself. As soon as a similar case presents itself in a later lesson, this is brought to the attention of the student by means of questions in the exercises. I attach much more value to the retention of a striking example than to the memorization of a formulation or a "rule," though the latter, provided the wording is understood well, may have its use as an aid to and a check on pieces of English built up by the pupils. Fluency, however, can only be acquired by frequent use of the learned grammar in attached sentences, forming sense units.

The mechanical rattling off of paradigms, many forms of which never are found in actual speech, does more harm than it avails.

The exercises I gave with each lesson are intended to fix the knowledge acquired during the discussion of a lesson. They consist of completion exercises, in which, especially in the beginning, the sentences are kept closely to the original texts, while gradually I aimed at a much freer reproduction.

Then there are questions in English about the lessons for the purpose of repeating and fixing the acquired idioms and grammar by a variety of use. These questions are very adequate to be used by way of question and answer exercises between the pupils.

It is even possible, and greatly recommendable, to have the pupils, after they have learned their lesson, frame questions themselves that must be answered by the others. It promotes self-activity and it is interesting to see how the pupils try to make their questions as difficult as possible. Then there are questions on grammar, mostly in Dutch. They purport to have a construction which has been discussed before, once more interpreted consciously by the pupils. In some exercises I gave the answers to the questions which the pupils must formulate themselves, for the construction of the interrogative sentence in English offers special and specific difficulties to non-English speaking students. Exercises in changing person, number, or tense of a lesson mainly aim at practising English accidence. I always saw to it that the result was a speech unit that made sense.

I did not often indicate that I wanted a lesson to be translated from English into Dutch. I also gave few translations from Dutch into English, and usually only by way of recapitulation. I took great pains to frame the sentences in such a way that the exercises did not deteriorate into a jigsaw puzzle of words to be laid according to certain rules. They are no drilling exercises, serving to hammer a "rule" in all its possible variations into the heads of the pupils, but they may be of value, if they are done

under the supervision of the teacher and discussed in the right way.

I am afraid that I have crammed too much in too small a space, yet I hope I have been able to give you some idea of the seriousness with which English (and the same held good for French and German, before the war) is studied in our little Holland. The war has interrupted all activities in the field of English studies. The Axis is trying to stamp out all that smacks of Anglo-Saxon. Yet, they will never be able to kill the love our people always felt for the English language and the great peoples who speak it. Its future is bright. Thousands of your boys will find a home in those Holland houses that by then will not have been destroyed, and whose occupants have been praying fervently for the day that they will be able to set them open for their deliverers, and your language will find its way in all their hearts and will be spoken by all their mouths and God's blessing will be on it.

A BRIEF HISTORY OF THE SYSTEMS USED TO REPRESENT ENGLISH SOUNDS

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MANY who are familiar with the International Phonetic Alphabet, or who perhaps use it constantly, are possibly not aware that it is really nothing new. Rather, its principle is very old—as old as the thirteenth century when Orrmin began work on spelling through sound instead of etymology. It was advanced further in the sixteenth century in the works of Smith, Salesbury, Hart, and Bullokar. As early as the seventeenth century work had been done in the representation of sounds from their physiological bases, as in the work of John Wilkins. The culmination of these early attempts occurred throughout the nineteenth century, first by the palaeotype and Glossotype, introduced by Ellis, and later by Melville Bell when he introduced his Visible Speech, making this period of phonetic history the most fruitful. In 1888, at a meeting of the International Phonetic Association, the International Phonetic Alphabet (IPA) was drawn up.

By way of introduction, the writer wishes to state that the present study is merely a survey of the work that has been done in orthography of a phonetic nature. By no means is it intended to be a detailed study or evaluation of the methods or systems discussed. The word "phonetics" will be used many times. The following statement will clarify its use:

> When the written form of a language represents with accuracy the pronunciation of the spoken language, the writing is said to be "phonetic."[1]

Mention is made in several volumes of work done in spelling reform by Orrmin, a scholar who lived sometime in the twelfth or thirteenth century. However, there seems to be little extant evidence of his work and much less critical material.

The first recorded attempt at phonetic writing was probably that of Sir Thomas Smith, in 1531. He injected phonetic representations into manuscripts, but evidenced no continuous writing. His symbols were based on the Roman alphabet with variations and modifica-

[1] *Principles of the International Phonetic Association*, Supplement to *Le Maître Phonétique* (Paris, 1912), p. 6.

tions. As Smith himself prescribed, use of phonetic representation was made only for "questionable" words.[2] His intention was to reform English orthography but it was not carried far enough to quite produce phonetic writing.

There is a possibility that the material in William Salesbury's *A Dictionary in English and Welsh moche necessary to all suche Welshmen as wil spedly learne the Englishe tongue unto kynges maiestie very mete to be sette forthe to the use of his grace subjects in Wales* (Imprynted at London in Foster Lane, by me Iohn Waley, 1547) can be considered of phonetic nature, but the Welsh tongue is used predominantly and the alphabetic orthography is thus incomprehensible. "It doesn't appear to be at all phonetic except for some vowel lengthening and doubling, which is common to antiquated English spelling anyway."[3]

I

The first continuous phonetic writing is attributed to John Hart, whose *An Orthographie* (London, 1569) was the longest connected phonetic text before Henry Sweet's *Elementarbuch* in 1886.[4] "The system is purely phonetic which is more than we can say for any other system of that period."[5] "His work contains the earliest connected specimen of phonetic English writing which I have met with, as Palsgrave, Salesbury, and Smith only gave isolated words or phrases."[6]

Hart's system consists of symbols for five vowels and twenty-one consonants. His differentiation between voiced and voiceless consonants is as follows:

> . . . seauen of them haue as many felowes or sisters, and may be so called, for that they are shaped in the movth in one selfe manner and fashion, differing only by leauing of the inward sovnd & vse bvt of the breath.[7]

Beyond this, he understood and explained the difference between stopped and continuant consonants. One would look far to find a definition of a vowel more accurate than Hart's:

> . . . simple sovndes or voyces, proceeding from the brest, withovt any manner of tovching of the tongue to the palet or foreteeth, or of the lippes ioyning togither; or eyther of the lippes to their covnter teeth.[8]

He goes on to distinguish between "front" and "back" vowels and also presents a rather full discussion of diphthongs and variations in vowel lengths.

Ellis doubts the possibility of any strict English interpretation of Hart's symbols because of his contention that Hart was a Welshman. Jespersen submits, however, the following paragraph from *An Orthographie* as evidence opposing Ellis' contention, and as further evidence of Hart's use of a truly phonetic basis:

> I vse hereafter no marke for thel, aspired. Which yet shovld be very mete for any man that wovld write the Welsh; As by the way of pastime I haue done from a Welshman's tongue, though I vnderstood no worde thereof, and did reade againe to him, and diuers others of that langvage, so as one amongst them (which knew me not) sayde vnto the reste in Welsh, that I covld speak Welsh so well as he. Bvt the rest, knowing the contrary, lavghing tolde me what he savde, whom I forthwith certified, that I did it, by an order and certaine knowledge what I did write, and not by any acquaintance withe the tongue. The like haue I done with the Irish.[9]

This experience shows Hart's system, disregardful as it was of contemporary English orthography, to be of such a phonetic basis as to be used for other languages besides English. This sound

[2] Alexander J. Ellis, *Early English Pronunciation* (The Philosophical Society, London, 1871), III, p. 793.
[3] *Ibid.*, pp. 768-9.
[4] Otto Jespersen, *John Hart's Pronunciation of English* (in *Anglistische Forschungen*, Heidelberg, 1907, XXII), p. 19.
[5] *Ibid.*
[6] Ellis, *op. cit.*, p. 795.
[7] Jespersen, *op. cit.*, p. 10.
[8] *Ibid.*, p. 11.
[9] John Hart, *An Orthographie* (in Jespersen, *op. cit.*, p. 6).

pattern basis, after all, is the major aim of any international phonetic system and Hart realized that aim. The authorities which have been studied all seem to agree that John Hart was the first English phonetician, in the strict sense of that term. His continuous writing formed a major part of the foundation for the work done after him. The following is a specimen of his phonetic writing.

> . . . for dhe konfirmas·ion ondhat huitʃh is seed, for dhe sounds az·uel of vo·,els az of kon·sonants: auldhoh ei haav in div·ers plas·es hier befoor· sheu·,ed iu.[10]

This passage illustrates some of the more important characteristics in Hart's system. Notice his inconsistent use of *s* and *z* for the sound [*z*]. "Sounds," "plases," and "vo·els" all contain the final [*z*], but the same sound is indicated in *az*. Notice, too, that *dh* indicates the voiced *th* but has a spelling basis rather than a phonetic one, in the assumption that since *d* is the voiced *t*, *dh* would be the voiced *th*. However, it may be noted that in some later works, Hart used the thorn [ð] in place of his *dh*. His discussion of the use of dots above and below certain symbols to indicate vowel length, etc., is involved and cannot be justly presented here. Generalizing, one can say that Hart's writing was phonetic.

One other man's work of the sixteenth century is of mentionable importance. In 1580 there was published *A Book at Large*, by William Bullokar, which contains the greater part of his work in phonetic spelling reform. Actually, the word "reform" does not apply precisely, since Bullokar was interested primarily in amending the spelling, not reforming the alphabet. "Bullokar's system is not a phonetic one, but an amended orthography."[11] In this respect he differs from Smith and Hart, and cannot therefore be criticized in the same manner. Thus Zacchrisson, in his preface, states that "Ellis' and Hauck's chief mistake is to look upon Bullokar's form as accurate phonetic notation, whereas they only represent an attempt to amend historical spelling."[12]

Bullokar takes pride in the fact that he did not leave out any of the old symbols, nor add any new ones. He seems to have struck a medium between Hart's reformed alphabet and the conventional alphabetic spelling of the period. Zacchrisson's book was written primarily as a discussion of Bullokar's pronunciation, as the full title indicates, and in so doing he describes the "system" used by Bullokar in teaching that pronunciation.

It has been pointed out that Hart was inconsistent in his use of *s* and *z* and yet Jespersen, who not only is Hart's critic, but, it must be said, was also his champion, has this perhaps too unjust criticism of Bullokar in that same regard:

> . . . Bullokar, that muddle-headed spelling reformer who devised different signs by which to write the ending -s or -z according to its several grammatical functions, but used the same sign for the voiced and voiceless endings.[13]

Bullokar was conscious of the unphonetic spelling of English, but merely changing the use of the same letters could not produce a truly phonetic system.

The first significant name to be encountered in the seventeenth century is that of Alexander Gill. Although he too was not prone to deviate much from the Roman alphabet, he did go far enough to devise a fairly precise system of sound representation, provided his reader knew the English backgrounds of the Roman characters. His famous *Logonomia Anglica* (Strassburg, 1903; revised edition) is an explanation of his system with

[10] *Ibid.* (in Ellis, *op. cit.*, p. 801).

[11] R. E. Zacchrisson, *English Pronunciation at Shakespeare's Time as Taught by William Bullokar* (Uppsala, 1927), p. 14.

[12] *Ibid.* (preface), p. xii.

[13] Jespersen, *op. cit.*, p. 19.

illustrations in continuous writing. His symbols are not very different from those preceding him, but he was more exacting in their use. The following is a sample of Gill's phonetic writing:

So doun hï fel, and fü hiz ljf did brëth,
Ð vansiht intu ſmök, and kloudez ſwift:
So doun hï fel, ðat ð'erth him undernëth
Did grön, az f'ibl ſo grēt lod tü lift; . . .[14]

Some important advances in sound recognition may be noted from this short passage. Gill recognized the diphthong [au] and represents it as one in "doun." Notice also the differences among "i, ï, e, ë, o, ö," etc. The present diphthong theories concerning [aɪ], [ou], and [eɪ] are not carried out, but Gill rather represents them as merely "long" vowels after the fashion of ordinary diacritics. Moreover, he was not consistent in his bases when applying them to unstressed syllables. Gill did resort to etymological spellings when in doubt.

sic derivativa primitivorum scriptorum sequuntur ut 'divjn, skolar,' potius quam 'devjn, skoler:' quia in syllabis correptis.[15]

or

But whenever the sound is indistinct or wavering, we should follow etymology, thus writing "divjn, skolar" in preference to "devjn, skoler."[16]

The following comparative chart may be found interesting in that in some respects Gill's seventeenth century work is more precise and "modern" than Henry Sweet's nineteenth century phonetic system (i.e., the IPA):

Gill	ch	ð	v	z̄	h	q(u)	ng	x
Sweet	tsh	dh	u	dzh	H	kw	q	ks[17]

In his introduction to *Logonomia Anglica*, Jiriczeks, the editor, notes that "Gill's system was more palatable to his contemporaries but less useful for our purpose."

Logonomia Anglica is virtually a great step in phonetic orthography, but its author still did not break away completely enough from conventional orthography. Gill's work was important, but again as foundation for the phonetic work that came directly after him.

Charles Butler's work in phonetic orthography dates between 1633 and 1635. In spite of the fact that there is a good bit of continuity in his work, it requires too much deciphering along with much guesswork. "The indistinctness with which Butler has explained, and the laxity with which he apparently denotes his vowels. . . ."[18] represents the obscurity in Butler's work which prevents its consideration here.

At this point, some recapitulation is in order. There are some general characteristics in these earlier attempts that should be pointed out. First, it may be observed that all of these systems were devised in recognition of the inadequacy of the conventional arrangement of Roman alphabetic symbols to represent a word's pronunciation in its spelling. Second, most of these earlier systems did not make use of symbols other than those of the already established orthography, although modifications through strokes, dots, lines, capitals, etc., were effected. Third, and most important, is the fact that the explanation or interpretation of a symbol was always given with reference to a certain sound in a given word. For example, the symbol *a* might be explained as "the vowel in the first syllable of 'father'" but seldom would there be reference to how this sound was made. The reader will quickly comprehend this difference between the respective bases of early systems and those of the present. In these days, when using and explaining phonetic symbols, one takes into cognizance the relative positions of certain speech organs in the production of indi-

[14] Alexander Gill, *Logonomia Anglica*, hrsg. von Jiriczek (Strassburg, 1903), p. 126.
[15] *Ibid.*, p. 14.
[16] Translation from Jespersen, *op. cit.*, p. 20.
[17] Gill, *op. cit.*, p. 126.
[18] Ellis, *op. cit.*, III, p. 874.

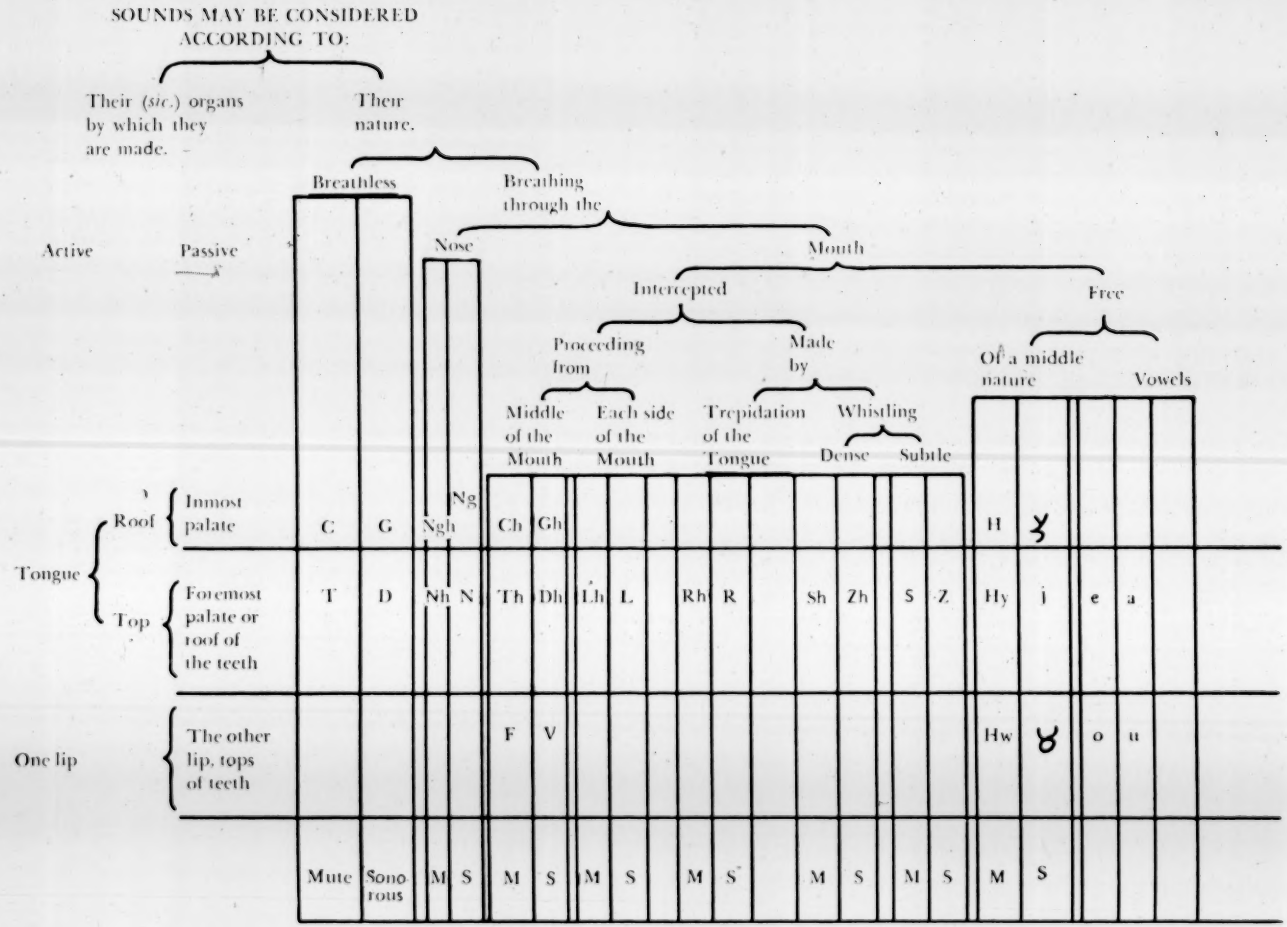

FIG. 1. Chart of the sounds of English according to John Wilkins, *An Essay, etc.* (London, 1668), p. 358.

FIG. 2. How the sounds are made. John Wilkins, *An Essay*, etc., p. 378.

vidual sounds. For example, the symbol [d] is not so precisely explained as "the initial consonant sound in 'day'" as when it is classified as "a nonfricative, noncontinuant, linguo-alveolar, voiced plosive." During these earlier periods the question was inevitably "As in what word?" rather than "How is it made?"

Once again, many may assume that this principle of physiological classification is "modern" but again it too is "nothing new under the sun."

II

The most satisfying portion of the work represented in this paper was realized when the writer was privileged to examine closely an original edition of John Wilkins's *An Essay Towards a Real Character and a Philosophical Language*, printed at London in 1668. As to just how "modern" the present phonetic classification charts are, may be judged by consulting as accurate a copy as possible of Wilkins's chart. It is self-explanatory. (See fig. 1.) Wilkins very scientifically works out his vertical and horizontal descriptions through differentia outline trees, and, as is done today, crosses the two kinds of description (i.e., functional and regional) in charting what he considers all the sounds of English. As further evidence of the anatomically scientific basis for speech sounds, a photograph of a page of Wilkins's drawings is submitted. (See fig. 2.) Probably the closest present day device of this type is the widely used "linguo-gram," which is considered effective in visualizing the method of production of individual sounds.

The following paragraph indicates Wilkins's reduction of the articulate sounds in English to 34, and also presents his justification for that reduction:

> These 34 letters before enumerated, will suffice to express all those articulate soundz, which are commonly known and used in these parts of the world. I dare not be over-peremptory in asserting that these are all the *Articulate Sounds*, which either are or can be in nature; it being perhaps as impossible to reckon up all such, as to determine the just number of *colors* or *tastes:* But I think that these are all the principle heads of them, and that as much may be done by them (if not more) as by any other alphabet now known.[19]

Although very few have ventured the opinion, this writer believes that here, in the phonetic work of John Wilkins, is to be found the real basis and forerunner of present phonetic theories and systems. Actually, where only phonetic analysis and representation are concerned, there is very little of the present store of knowledge that was not considered, or at least suggested, by Wilkins.

The eighteenth century seems to have very little significant work, although some names have been listed and mentioned briefly in other works. The most prominent of these was probably Benjamin Franklin, who had devised a system of phonetic writing but had used it solely, or very nearly so, in letters to a certain young lady of his acquaintance. The system itself is not very different from a diacritic system, and again was based on mere spelling reform rather than sound analysis.

III

As was suggested in the introduction to this study, the nineteenth century bore much phonetic fruit. The first part of a discussion on that period, however, will be devoted to its blossoms, namely the systems of Alexander J. Ellis.

In 1869, upon publishing the first volume of *Early English Pronunciation*, Ellis introduced his "palaeotype," "in order to write intelligibly on speech sounds . . ., in order to understand the mode in which speech sounds change, in

[19] John Wilkins, *op. cit.*, p. 383. For reasons of facility, the type symbol *s* has been used in each place where Wilkins has used the seventeenth century English or German "*ſ*."

order to be generally intelligible. . . ."[20] In essence, the system is an extension and improvisation of the combined systems of Hart and Gill. Palaeotype, as was later admitted by its inventor, attempted to be too specific for general usage.

In the second volume (*E.E.P.*, 1870) Ellis proposed "Glossotype," so named because the symbols were taken from English and Scotch glossaries. It was a modification of palaeotype. "Except for the closest scientific purposes, for which palaeotype, or some system as extensive, is requisite, Glossotype, as here presented, will be found sufficient."[21]

The symbols have no universal application, but are confined to English. It is an ingenious attempt at phonetic representation without introducing new symbols, but rather uses comprehensible manipulations of different kinds of English letter print and diacritical modifications. The following specimen of Glossotype is taken from Ellis's word-list:

keez, kolledj, Beechum, konseet, maggazeen, Beevur, strait, fahdhur, aiklah, nauti, kwoth.[22]

As indicated in the third volume, this system was again revised. "For the purpose of writing all English dialects in one alphabet on an English basis, I have improved the Glossotype of Chapter IV, and append its new form under the name, 'Glossic.' "[23]

One of the first practicing physicians to attempt occult cures for stammering, was Alexander Bell, born in St. Andrew's, in 1790. Two sons, bearing his first name, became famous in their respective fields. Alexander Graham Bell needs neither introduction nor discussion. His brother, Alexander Melville Bell, has devised the most scientifically accurate system of phonetic symbolization in the field.

Having been groomed, so to speak, in a truly scientific environment, he approached the subject of phonetics from that point of view. In presenting his "Visible Speech," Melville Bell has described the regions wherein the sounds are made and, what is most valuable, has not represented them by any form or approximation of alphabetic symbols, but rather has "pictured" them in his symbolization, truly a "visible" speech. For example, all vowel symbols have a common stem, the straight vertical line, representing the glottis in the process of phonation. The aspirate sounds have the base *O*, representing an open glottis. Unfortunately, since the symbols are so graphic and unorthographic it is impossible to submit a specimen.

Beyond the basic stems, the system maintains a regional consistency. For example, the high, front vowel [i] would be represented by the basic vowel stem, the vertical,. straight line, with a small curve at the top, pointing to the left, the left being towards the front of the face when turned to the left, in which position it is consistently used for describing the sounds. However, the sound [ɪ] would be represented by the same symbol, but with a small curlicue on the curve denoting a slightly lower position, etc.

In spite of the absolute accuracy of the system, it is not widely used because of one obvious disadvantage. The symbols, in certain general speech patterns, appear too similar, differing by only minute additions or changes which are actually noticeable only upon close examination.

The system was used greatly by Graham Bell in his work with the deaf and hard of hearing, because of its visualizing qualities. Melville Bell had an important message for phonetic students, and it has been received despite its lacking those facile characteristics that would have made it a lasting, practical phonetic system.[24]

[20] Ellis, *op. cit.*, I, p. 1.
[21] *Ibid.*, II, p. 613.
[22] *Ibid.*, II, p. 616.
[23] Ellis, *op. cit.*, III, p. iv.

[24] Alexander Melville Bell, *Vocal Physiology and Visible Speech* (Second Edition, 1889), *passim*.

IV

An investigation of systems of shorthand has shown them to be of such phonetic nature that they can be included in a study of this kind. Accordingly, they will be treated briefly.

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The first recorded shorthand system of phonetic basis is attributed to William Tiffin in 1750. In 1837—in the fruitful century—Isaac Pitman published his *Stenographic Sound Hand*. "Not only did he classify sounds scientifically and arrange his material for writing accordingly, but he introduced simple expedients of abbreviation that made for rapidity."[25] The system depends largely on line shading. For example the sound [a] is considered a "lighter" sound than [*a*], and its corresponding stroke indicates it.

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1. Total absence of shading or thickening.
2. Characters based on the elements of ordinary longhand.
3. Insertion of vowels in natural order without lifting the pen.
4. Preponderance of curve motion.[26]

True, these shorthand systems have a phonetic basis, but they can hardly be called systems of phonetic writing. Instead of tending to closer analysis and dissection of individual sounds, they lean toward the other extreme in merely approximating and simulating the sounds. The shorthand symbols for "Kate," "cat," and "cot" are almost identical. The implied end is speed in writing, and that automatically disqualifies shorthand as constituting a part of phonetic history, although it must be said strictly that they do "represent" sounds.

Finally, in 1888, "after consulting the opinion of its members, the ASSOCIATION drew up an International Phonetic Alphabet, by means of which the pronunciation of any language may be accurately represented."[27] Because of the general acquaintance with the IPA, a description would be unnecessarily time consuming. From what the writer has gathered from the present study, the IPA seems to be a culmination of those several significant systems which have been discussed, especially those of Hart, Wilkins, and Melville Bell. It is probably the best system yet devised, being a happy medium between the very scientific but hardly orthographic Visible Speech of Melville Bell, and the easily recognizable but comparatively unscientific systems of Hart and Ellis.

[25] *Encyclopedia Britannica*, 14th Edition, XX, p. 577.

[26] *Ibid.*, p. 578.

[27] *Principles of the I.P.A.*, p. 1.

AN OPEN LETTER TO JEANETTE ANDERSON, AUTHOR OF "A CRITIQUE OF GENERAL SEMANTICS . . . ."

JOHN R. KNOTT
State University of Iowa

MY DEAR MISS ANDERSON:

IN THE April, 1943, issue of the QUARTERLY JOURNAL OF SPEECH, I find a provocative article written by you. In fact, you have provoked me to challenge some of your generalized statements about General Semantics. Now, at the outset, let me make one thing entirely clear: I am not a general semanticist. Even if I claimed I were, the general semanticists would vociferously deny any connection. However, I have had a long exposure to General Semantics, I have studied it somewhat, and I have had and still have a good many quarrels with it. In short, I am not a self-elected champion of this newly-named group of individuals whom you so devastatingly attack; I am merely an interested bystander who has a deep feeling that you have either misunderstood those tenets of General Semantics that you so profoundly disparage, or else you have gone out of your way to start a discussion which may prove endless. (Part of it is endless, anyway, because of your appeals to mysticism.)

I

As I sum up your emotionally charged discussion, you apparently have two quarrels with the general semanticists. First, you believe that General Semantics cannot be applied to the problems which interest *you*. Second, you feel that General Semantics is antidemocratic. Therefore, you conclude, General Semantics should be ostracized as unfit for American educational consumption. Let me attempt to unravel the yarns which you have twisted into a vari-colored network of intangibles and examine each in terms of its own characteristics.

General Semantics has as its core, as I understand that core, the belief that by increasing the accuracy of language, since language is intended to serve as a vehicle for symbols which represent the world about us, it will be possible to improve the state of human affairs. Since the majority of individuals in the world use spoken language, it might be anticipated that speech educators would become interested in General Semantics. Some already have. It is these individuals who have attempted to apply Korzybski's terminology to modern educational problems. It is these individuals who carry the weight of responsibility for proposing a limited change in certain educational practices. What these people have attempted to say, as readily as I can understand them, is this: many of the interpersonal relationships that depend upon language are shaky because of a lack of understanding of the nature of language. This in no way, as I understand General Semantics, is meant to imply, let alone explicitly claim, that "meaning be reduced to the same factors for any individual." What General Semantics does imply, if not explicitly state, is this: meaning is *not* the same for everybody; therefore, it is important that individuals understand this and not act as though meaning *were* the same for everybody.

While this may appear as a truism, an observation so common as to be laughable when written out and printed on a page, the facts of the matter are that people keep on acting as though meanings always are the same for everybody. I believe any student of poetry in any undergraduate school in the country can attest to this statement. It is obvious, for

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instance, that the interpretation of poetry, while an individual matter, must be standardized for examinations. It is equally obvious that the so-called higher writing of some of the more mystical modern poets must have a meaning, although that meaning, like the "meaning" of the verbal output of a mental patient, may be entirely lacking to the reader or listener.

It is entirely probable that some of the neophytes of General Semantics have given so mistaken a view of this fundamental core as to reverse it upon itself. I can at this point recall with great ease the protests of one of the most intelligent of the disciples of General Semantics to the general effect that we need to discard our present language and start a new one. These protests were heard often in the early days of his discipleship but are now lacking when one converses with him. I sometimes feel that this misunderstanding has arisen because of some of Korzybski's statements, and I feel that he, both in speaking and writing, does not make as clear as he intends to make the major point that we must appreciate the difference in meaning among different individuals.

You, for instance, define meaning as "reacting in the presence of one thing as if we were in the presence of some other thing." No one would quarrel very long over this particular definition of meaning. Undoubtedly this is *a* method of describing the symbol concept. I, personally, think it is a very good description. The general semanticists would agree with you unless I am very much mistaken. They would, however, add to the statement by saying that it is not *always* intelligent for the individual to react in the presence of one thing as if he were in the presence of some other thing. The General Semantics would perhaps extend the list of things in which the reaction takes place, so that one external stimulus, fitting together with the different internal stimulating conditions of different persons, would result in different meanings. As you point out, the after-class bell does not evoke the same responses in all people, but you seem to imply that the bell is "the stimulus" when it obviously is only part of a stimulus pattern. After all, it is very much a conditioned-response theory that adequately explains meaning. But it is not a naïve conditioned-response theory; it is necessary to utilize the newest and most highly developed conditioned-response concepts that are available. When this is done—and it has yet to be done—it will reveal General Semantics as part and parcel of conditioned-response theory. The unique contribution of General Semantics will then be formulated in terms of the application of conditioning theory to the modification of those conditioned responses in the language sphere. (Dyed-in-the-wool general semanticists will heartily disagree with this formulation of their place in behavior theory.)

You make much of Korzybski's term "false knowledge." Actually, what you imply is that speech education is so full of false knowledge that General Semantics cannot root out any significant part of this body as "information," and, therefore, it cannot serve a useful purpose in the field. I think the more intelligent general semanticists would say that what Korzybski means by false knowledge is this: personal meanings constructed about symbols, which have no relation to the things or events that the symbols supposedly stand for; and symbols for which there are no referents. If speech education is concerned with symbols having no relation to things or events, then speech education is in a far worse state than I thought it was. But, if you have misunderstood Korzybski's term "false

knowledge," then perhaps the subject may remain open for further, and intelligent, discussion.

You object to the introduction of the term "extensionalization" which the general semanticists offer as a magic charm to avoid "false knowledge." "Extensionalization," however, is merely a term, a symbol, that is used to represent the behavioral processes of seeing whether or not a given symbol has, or has not, any observable referent. Now as I see it, observable referents include not only physical objects in the world about us but also those physiological states which we speak of as "our feelings." I feel that there is at times a lack of consistency on the part of the general semanticists when they attempt to use the term extensionalization, for they tend to group feelings under the counter-term, intentionalization. There are thus merely different kinds of extensionalization, depending upon the status of the referent. Some are highly verifiable by multiple observers, others by only some observers, and some by only one, individual, observer.

You also seem to feel that there is some confusion regarding General Semantics, on the one hand, and semantics on the other. This confusion is quite a common one. It is most frequently found among the critics of General Semantics, although I find that you at times have been able to discriminate the two fairly successfully. This confusion probably would be most likely to occur among the teachers of speech and English, for the term *semantics* has an old and honored place in the dictionary. It is, as you point out, concerned with the meanings of words. Now, words have meanings in the dictionary, and those meanings are arrived at by essentially democratic processes through a super-Gallup poll continued for as long as twenty-five years at a time. The accepted meanings, in terms of the agreement in usage by various authors, are compiled. These then are the definitions on your dictionary page. In addition to these statistically-arrived-at meanings, however, there are other, more personal interpretations. It is relative to these many personal interpretations that the teachers of speech and literature tend to make their greatest confusion, for they try to interpret them in terms of old-line, classical semantics. Why they make this error cannot be easily understood. General Semantics, as distinguished from semantics, attempts to deal with the application of scientific methods to those personal interpretations that compose human relations; and since any language, whether prose or poetry, has some human relationship, it becomes a piece of behavior to be studied or observed or evaluated in terms of General Semantics. (My own opinion would diverge at this point.) Now, there has been a tendency among some general semanticists, a tendency that I personally do not like, to view any piece of language behavior that has no easily identifiable referent in the visual world as meaningless. Therefore, those scholars in the field of speech and English who have become enamored of General Semantics are required on occasion to defend their special territories from the new-guard general semanticists, who regard the contents of their area as meaningless, and to demonstrate the thing which I feel to be true, the necessity for viewing extentionalization as a continuous affair, applicable in different ways at different times to different data.

This does not involve a confusion of ideas, as you claim. It is, rather, the evolution of ideas which may be difficult for those with a strong bias against General Semantics to understand. It is probably going to be difficult for those within the fold of General Semantics, who may be equally bound by bias generated

within their system, to comprehend.

I find, as you, certain curious islands in the teachings of Korzybski, especially those dealing with neurophysiology and neuroanatomy. I do not know whether these departures of his are caused by a failure on his part to understand modern neurophysiology, or whether he merely feels that he is looking forward to the future and is anticipating the twenty-first century interpretation of neurophysiological events. There have been others before him who have looked forward, among them the revered neurologist whom you quote, Hughlings Jackson—a scholar not as greatly honored in his own day as he is in ours. However, I do not feel one need attack the entire system of General Semantics on the grounds that "the semanticists' concept of neurological behavior does not follow that of standard works on the subject." After all, Ramon y Cajal, when he was attempting to convince anatomists of the structural unity and independence of the neuron, was faced with the accusations that his observations, which today form the nucleus of the very meaningful neuron doctrine, did not "follow the standard works on the subject"! An even more striking example is to be found in Galileo, who was brought before the Inquisition for making statements that did not "follow the standard works on the subject." (My major quarrel with the semanticists relative to neurology is that they fail to use modern concepts that are entirely applicable to their theoretical views of behavior, and substitute instead what I consider to be preconceived concepts which are needlessly vague and incapable of verification, and which have not the slightest regard for current data.)

As a part of your whirlwind attack, you say that General Semantics "overlooks the impossibility of the complete analysis of personality or meaning. . . ." For this reason, you say, it cannot be accepted by speech education. My dear Miss Anderson! Might I ask a simple question? If it did *not* claim to make a complete analysis, *but instead claimed that only a partial analysis was possible, would you then accept General Semantics as a contributing factor to your field?* You had better think very carefully about your answer, because you will find that one of the most fundamental principles of the approach of General Semantics explicitly formulates the proposition that it is *never* possible to analyze anything completely!

II

To turn to your second great objection to General Semantics, that which claims that it is antidemocratic, let me begin by stating that any dogma, creed or system, including the creed of "democracy," may, when put in the hands of a demogogue, turn out to be totalitarian. Without meaning in any way to appear derogatory to any American organization, I must state that many nationally known patriotic and specifically prodemocratic organizations are inherently fascistic in their practices. Any organization that attempts to silence or bury a dissenting voice is antidemocratic. Yet, if you will scan in your memory the newspaper headlines for the last few years, you will find a large number of such supposedly responsible groups advocating the deportation of some individuals because of political affiliation, refusing permission for an artist to give a concert in a hall because of that artist's race, refusing to permit another individual to speak over a radio station because of his party affiliation. Yet, these organizations are founded on the principles of American democracy! They have forgotten, apparently, that American democracy was once considered dangerous radicalism, that it was founded by dissenters who did not like the accepted theories of political organization, and that the founders of our democracy

stated in no uncertain terms the right of the citizenry to change its type of government.

I have a remarkably low threshold for totalitarianism, but if there are totalitarian aspects to General Semantics they by and large escape me. Nowhere have I been able to find in the statements of Korzybski, or Korzybski's students, any sentence, clause, or phrase remotely approximating that which you have attempted to put into his mounth: If "science cannot put it under the microscope, away with it." What is being driven toward here is a greater objectivity in everyday life. What is implied here is that those persons who consistently speak and write without reference to that which can be verified are not mentally well. In no way, so far as I can tell, does this implication violate any so-called democratic recognition of individual rights. You state that democracy is essentially a way of living; so far as I can tell this same way of living could be improved if we had greater objectivity, if we had less so-called inspiration, and less schizophrenic jargon of the type made famous by both Northern and Southern political ("democratic?") pot-wallopers.

At the present time the application of scientific methodology to human affairs is limited. It probably will continue to be limited for a good many years. That, however, is no just premise for concluding that we can dispense with scientific procedures in devising a better world in which to live. It is only the rabble-rousers who set forth beautiful human values for living and then, having left the rostrum, forget that in living, the beautiful human values must somehow be attained.

J. R. K.

SCREENING IN RADIO, RECORDING, AND TELEPHONY

MORRIS COHEN
Hana Unger Speech Studio

I

NEW devices are constantly being patented that make radio sending more efficient and permit radio receiving of higher tone fidelity. As one result of this uninterrupted progress, acoustics has become a more serious problem than before. Rooms containing electric sound-reproducing machines must have better acoustics than formerly in order to reproduce the sound without distortion. The necessity for the scientific application of acoustic laws, therefore, grows proportionately with the technical progress made in the reproduction of sound.

In the early stages of radio, while microphones and loudspeakers were still so deficient that they filtered out most of the high and many of the low frequencies, as well as many of their overtones, the science of acoustics was not so essential. Under such conditions, an acoustic absorbent, such as a screen, would have been superfluous because there was usually nothing further to be filtered out. But today, as the frequency bands of microphones and of loudspeakers grow ever wider, the addition of screening becomes increasingly necessary in order to filter out predominant, overemphasized, or disorted frequencies.

Furthermore, a room acoustically perfect for one purpose may not be so for another. Take, for example, the splendid Metropolitan operas, which do not come across so well on the air as do some recorded operas because the music of the former—more noticeably in arias—is dis-

colored when it reaches the microphone by interference of strong echoic[1] eddies. The undiscriminating microphone also picks up these otherwise inaudible reverberations[2] of the vast empty spaces.

It took years of research and practical experiment in the field of radio acoustics before large orchestras could be broadcast with relative accuracy. A platform had to be made of the "floating" type to eliminate all reverberatory traffic noises. The ceiling and walls had to be built of special sound-proof materials. Workmen had to spend days driving small holes into these walls, some of which were beehives of box-like compartments. The opening or closing of such compartments altered the throwback of sound, thus largely influencing the effect of a whole broadcast. As some small stations could not afford such elaborate expenditures, they had to resort to relatively inexpensive hangings. *And then the advantages of screening were discovered.*

II

The addition of a screen is preferred to a hanging because it is physically more efficient. It consists only of a wooden frame covered with the same heavy material used for hangings. When the material is mounted or adjusted loosely, it absorbs more sound; when taut, it absorbs less. Since it can readily be moved and placed wherever desired, this is a twofold boon: first, it facilitates finding the best acoustical position; and second, its exact use makes rooms available that would otherwise be unsuitable.

Although the addition of a screen may enhance the quality of the reproduced voice in broadcasting as well as in recording, experience has long since taught that *too much screening can do more harm than good.* This results from the fact that there must be an equal distribution of the high and low frequencies if the reproduced sound is to have fidelity. Since the absence of an acoustic absorbent admits the emphasizing of the higher frequencies and overlapping of the lower ones,[3] the ear receives the final sound as discolored, distorted,[4] or both. But where there is too much filtering, the high frequencies are progressively eliminated[5] with the amount of absorption, and the ear receives such a sound as a thin, bodiless tone. It is therefore advisable to limit a speaker to one screen, and to set that back of him. If there should be two speakers facing each other across a table and talking into separate microphones, the table should be heavily felted and a screen placed behind each speaker.

Since a microphone transmits sound in recording as well as in broadcasting, theoretically, other things being equal, both should present similar acoustical problems in reproducing the voice.[6] But practically, as the information given by the manufacturers is absolutely true only for their studios, every recorder should be tested upon arrival. This is essential because the acoustics of your studio, for example, may require a slightly higher or lower pitch level that will compensate for its peculiarities. If the recorder has a tone control, therefore, the reproduced voice on the public address system should be synchronized with the natural one of the speaker. Also, tests should determine the best distance at which to record. If there is too much throwback in the room, one should move closer to the micro-

[1] An echo is a reflected sound.

[2] A reverberation is a reflected echo.

[3] The emphasizing or overlapping of any frequency may also mean the emphasizing and overlapping of its overtones.

[4] Distortion of a sound takes place when a reflected low frequency is not adequately absorbed to prevent unevenness and overlapping of its returned wave.

[5] The elimination of any high frequency also means the elimination of its overtones.

[6] Assuming that the loudspeaker of a radio is the same size and type as the playback of a recorder, both will not necessarily create similar acoustical problems; for a recorder also has a cuttinghead that may seriously reduce the range of frequencies, and a narrowed frequency band means fewer acoustical problems, since proportionately less absorption is needed.

phone, avoiding the area of obvious aspiration, and correspondingly turn down the volume. If there is no danger of an interfering throwback, one may safely move beyond the distance recommended by the manufacturer, provided the volume need not be increased. Then, the best position or positions should be found for the microphone as follows: at least two students, one with a high and one with a low voice, should read a brief paragraph, repeating it in relation to the four walls. If all of these positions are poor, only then should the angles or corners of the room be tested. In checking the results, one should stand directly in front of the playback neither changing his position nor permitting any physical change or addition in the room while testing. And finally, the best position for the playback should be found by the projection of its sound in all directions.

Sometimes, fortunately, a room has such perfect distribution of even sound that any one position is just as good as the next. But this is rare. For recording purposes, therefore, where a screen can not be used, framed tapestries can be screwed against the wall or hung like pictures. For playback purposes, however, where there is no rug on the floor to assist the even and smooth distribution of sound, the playback should be raised at least to table height.[7] And if no acoustic absorbent is available, one should stand either immediately in front of the playback or with his back close to the wall which gives off the greatest throwback. In the first position echoic interference is dissipated by the strength of the original reproduced sound, and in the second position echoic interference is practically nonexistent because of the proximity of the ear to the source of the reflected sound.

As many of our recording studios are usually devoid of furniture except for the equipment and a few chairs, these "empty" rooms become natural rendezvous for rebounding echoes and reverberations. Even under such adverse conditions, where none of the aforementioned acoustics absorbents is available, one of two things can still be done to improve the quality of the reproduced sound; first, the room should be as full of people as convenience permits, or second, in quiet areas the microphone should face the open window so that this natural absorbent may function. Nature should also be called upon when a playback of any volume is on, and the window in the room should always be open at least a trifle. This is especially helpful in small rooms without outlets into other rooms, because the excited particles of air that strike against the walls, and each other, create such a powerful "booming" disturbance that it can be dissipated only in the open air. On the other hand, in a very large auditorium where the volume of a playback is inadequate, the sound can be amplified by facing the loudspeaker so the sound waves bounce off a hard bare wall.

The telephone presents fewer problems in acoustics than do radio and recording because its frequency range is very much narrower.[8] It also differs from

[7] All loudspeakers are separately housed or installed in cabinets according to set formula. Nothing further can be done to improve the innate sound from this source unless the loudspeaker is of the open type, then it must be withdrawn an inch or two from the rear wall so that the vibrating cone may not create too much air pressure behind it. Also, at a very low level a bare floor acts as a soundboard; this can be avoided by raising the loudspeaker sufficiently to eliminate such interference completely.

[8] Actually, the high and low frequencies create the most problems in acoustics, and their progressive elimination also eliminates their "self-created" acoustic problems. For example, although a six-inch loudspeaker is inferior in quality to a twelve-inch loudspeaker, because it eliminates frequencies, more especially low frequencies, yet the substitution of the larger for the smaller in a formerly good acoustic environment may now require the addition of an acoustic absorbent to compensate for any newly-introduced frequency that is predominant, emphasized, or overlapping. One reason why we do not perceive these original eliminations more keenly is due in large part to the ability of the inner ear, for instance, to furnish a missing fundamental when only its overtones are heard.

radio and recording inasmuch as it requires acoustic adjustment only in transmission. Since a telephone transmitter does eliminate so much of the extremes, i.e., many overtones and some fundamental tones, it becomes imperative that all background interference be avoided. Therefore, a speaker should be especially careful not to lean against a wall, for its hard bare surface will only intensify the volume of throwback.

But the fact that a telephone booth is so very small and completely surrounded with hard sound-reflecting surfaces raises the interesting question as to why, from such a source of apparently adverse conditions, the transmission of the human voice is generally good acoustically. The simple explanation lies in the fact that the extremely small area in which the throwback can rebound freely is fully compensated for by the absorbing properties of the human body and of the speaker's clothing. This is equally true of some rooms which, because of their extreme smallness, are acoustically excellent for the telephone.

III

Why some rooms are acoustically perfect for all purposes though the builder had no knowledge of acoustics, whereas others built specifically for sound reproduction are not always perfect as planned, is a question to which it is difficult to give an absolutely scientific answer. The size of the room, the shape of the walls, windows, doorways and doors, the atmospheric conditions generally and locally, the kind of building the room is in, and the buildings nearby, may all in turn play a part in the final acoustical results.

One may indeed ask, "Is it possible that the acoustics of a room depends upon so many factors?" Yes, upon so many factors, and many more. Let us quickly touch upon a few of these which we might experience daily. The universal bathroom singer benefits by acoustics. The heavily moistened air becomes an excellent carrier of sound; this sound in turn is resonated by the hard sound-reflecting walls, and together they flatter the singer by making his voice sound "big." This same singer next learns that he has to amplify his voice at the breakfast table, because shelves of books, which have been taken from the next room while it was being painted, were put into the dining room. He leaves for his office by car. On the way he shudders at the hideous changes of pitch made by the horn of a passing car; these changes resulted from the constantly changing distance. He enters his office building by way of the basement in order to be certain of a place in the elevator without waiting. As it rises he is struck by the changes in the quality of the voices of those about him, and recalls a somewhat similar difference in the pitch and voice quality of people as he quitted noisy metropolitan centers. When he answers a telephone he is puzzled by the constant changes in the speaker's voice only to learn upon inquiry that either a door is being opened into the room or that the window cleaner is quietly opening and closing the windows. Late that afternoon he is in a restaurant. Although he is practically the only diner it is the first time that he is annoyed by the noisy removal of the dishes which he had never noticed during rush hours. Still later he is back home sitting on the porch enjoying the sunset, when he is oddly amused by the distinct echo he can hear of his voice for the first time. The fact is that the vying strata of sun-warmed and evening-chilled air which are conveying his utterance have created this momentary phenomenon. And finally that evening he is almost driven mad by the poor radio reception of a special broadcast from Carnegie Hall. He can not understand the extreme

difference in quality between this broadcast and Sunday's, until he recalls that Sunday's concert was so popular that all available standing room was taken—the great difference in the number of people present accounted for the difference in quality, as was the case in the restaurant.

In conclusion, to all who are interested in screening for radio sending or receiving, recording or telephony, the following advice is offered: *Everything should be finally determined by experiment alone.* The position of the microphone, the position of the speaker, the position of the playback, the position of the listener, and the amount of screening or felting, each must be considered specially for its individual function. This method is indispensable because a full, rich tone may actually be changed into a hollow or thin bodiless one by too much or too little filtering of reflected sound, or by faulty positions.

APPLYING HYGIENIC PRINCIPLES TO SPEECH PROBLEMS

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I

CONSIDERING speech as a symptom of emotional health, one may classify speakers into five groups. First, are those who speak with ease and poise whether alone or before a group. These may exhibit an occasional sign of inward perturbation, such as flushing or staccato movements, but these minor alterations in physical appearance detract little from the favorable impression being made. Often this random nervous energy gives individuality to an otherwise neutral personality. In many individuals it serves to add power and intensity to their words. Indeed, one reason for the insipidity of many radio talks is this very lack of audience-consciousness. Few people entirely lose the temporary heightening of the emotions that accompany public speaking, and in its milder form such evidence of unfocalized nervous energy is never sufficient to relegate such speakers to the class needing speech re-education.

Second, are those whose audience-consciousness is abnormal. The speech mechanisms of the individuals in this group are sufficient enough in casual everyday conversation, but before an audience they fail woefully. The typical speaker of this group suffers internal confusion and turmoil, outwardly indicated by wringing of hands, profuse blushing, dryness of throat, trembling, and an obvious lack of smooth-flowing ideas. His behavior is such that auditors, responding by empathy, are immediately ill at ease. Naturally, such a speaker will play hermit-crab when confronted with an opportunity to address a group. Such people present a speech problem and are in need of help, but casual observation is entirely inadequate for discovering why they should be so handicapped. The situation has altered their speech mechanism and rendered it unable to function smoothly. Since we cannot alter the situation, we are faced with the necessity of altering the speaker. This, as I propose to show, may be done through proper speech hygiene.

The third group is also comprised of those whose speech organs are normal in every way, but who possess obvious and pronounced physical variations from the norms of society, such as, let us say, protruding teeth or bowed legs. These per-

sons have developed such a deep sensitivity toward this difference that they are unable to cope effectively with what Woolbert called "confrontation." Their symptoms of uneasiness are much like those in the second group described above, but often plainly reveal the individual's attempt to cover up the blemish. The man sensitive to his false or protruding teeth muffles his voice with a casual hand, or the naturally bow-legged person seeks to speak from behind any available rostrum. I have seen such a person use a window stick for psychological screening. Some persons in this group refuse to perform in public; others do so with fear and trembling but dislike the experience because of their sensitivity. Often the person with such a handicap does little more than say, "Ladies and Gentlemen," before breaking down. Fainting, crying, sickness are not uncommon escape mechanisms.

In the fourth group I would place those who, because their pronunciation is not that commonly accepted as standard, do not speak understandably, either in private or in public. This maladjustment may range from the slightest foreign accent to pronounced lisping or oral inaccuracy. In any event, their speech is sufficiently abnormal to merit immediate correction.

The fifth and last group includes those speakers who are unable to express thoughts because their vocal muscles tighten into what is called a tonic spasm. These tonic spasms may be slow and lingering, or rapid and broken. After a five- or ten-minute attempt at speaking, such persons are fatigued to the point of exhaustion. This is all the more remarkable when we realize the effortless character of normal speech. Studies made by Sabine, and by Crandall and MacKenzie, have shown that the actual power output in normal speech is approximately 2/10,000,000 of that in a fifty-watt lamp. However, in these "stutterers" even the increased energy demanded for speech seems to flow so irregularly that both continuity of thought and action is entirely lacking. Yet it must be remembered that the desire and will to express themselves are as strong as in any of the people we have previously considered. Needless to say, thorough exhaustion, plus psychological defeat in communication, leads to a disgust for speaking exercises of any sort and such a tremendous inhibition nearly always reflects itself in some impairment of the stutterer's emotional health.

II

In the remainder of this article I should like to suggest certain ways of attacking the problems of these various types of speakers. Obviously each group needs a different and individual treatment, yet there is one technique, which, if used wisely, should benefit each personality involved.

Let me say that those of the first group need merely insight into the problems which underly the difficulties of other less fortunate speakers in order that they may the better appreciate their own facility and joy in speaking. Provided they have something to say and possess a moderately pleasing voice, they need nothing from the teacher save encouragement.

Members of the second group need a keen understanding of themselves which will throw light upon the emotional reasons for speech behavior. It is certainly not by chance that their speech disintegrates merely because the situation in which they use it has changed. I suggest that with the help of a psychotherapist, or anyone trained in the uprooting of inferiority feelings, they may work out their own salvation as speakers. Irrational ideas, morbid fears, erroneous concepts about self and society often lie in

the background, and must be interpreted, understood, and evaluated before these individuals can expect speech freedom before a group. Mere "forcing" as a technique for such adjustment is often not only useless but well-nigh criminal in its effects, for adequate emotional health is seldom achieved by augmenting the conditions of illness. Insight into self can be gained only by analysis of self, and such analysis should be carried out with the help of someone who can view the personality-profile objectively and clearly. *Adequate speaking bears a direct relationship to emotional security.*

The third group, composed of those possessing marked physical differences, is greater than one might anticipate. Such individuals must learn all about their differences, and must overcome all sensitivity toward it. How can this be done? Obviously we are not suggesting surgery for altering bowlegs, large noses, or prominent teeth. We assume that these physical differences are permanent, and hence things to be lived with for the rest of one's days.

Were you to learn more about these physically handicapped speakers you would discover that this feeling of difference has been present since early childhood. These people have tried in vain to be accepted within the social group. Perchance mimicry or ridicule were the usual conditions of their playground activity. If so, in reacting defensively they either ran away or became antagonistic. But since neither of these reactions was more than temporarily adequate to the situation (one cannot fight or run away forever), the sensitivity remained; then it was set by unwholesome compensations. Some persons developed comic traits in order to divert attention from their differences; others cultivated belligerent attitudes.

At the University of Minnesota we have worked for a number of years with personalities presenting this sensitivity in speech situations. What we suggest here is the treatment we employ with considerable success. We help pupils to face, very objectively, whatever physical differences they may have. We convince them that there is no further use in continuing to conceal the defect, or in using psychological crutches to make it seem less conspicuous. We tell them that the best way to rid themselves of their sensitivity is to expend it by observing it dispassionately in mirrors, by analyzing it carefully, and by talking of it. We encourage story telling in which they deliberately imitate their differences or display them. In this way, after they have gained insight and objectivity, the differences vanish and the students are happily adjusted to either private or group social intercourse.

Parents and teachers having an objective attitude toward themselves may spare the oncoming generation much agony and social pain. They need only, by precept and example, instill in their children at home or in school a healthy objective attitude toward their mannerisms or defects. Frankness and a sense of humor are the medicines to be administered in order that these persons may speak effectively.

The fourth group, besides needing articulatory and phonetic exercises, likewise requires a wholesome view of the difficulty. There is no valid reason why a person with a dialect should not develop a sense of humor toward that dialect while he is being trained to overcome it.

The stutterers, whom I have included in the final group, require what is fundamentally a neurologic treatment, but this is at best a long and tedious procedure. No stutterer is likely to gain free speech overnight. Of one thing he is assured; he must stutter for a period of months or years. Unless a stutterer acquires an

objective attitude of viewing his stutter as merely a manner of speaking, he will develop unwholesome personality traits, social morbidities, and defense mechanisms that are in themselves signs of very inadequate emotional health. Furthermore, ill health in the emotional realm is not conducive to the setting up of the neurologic compensation essential for the eradication of the disorder. Here again parents and teachers may do a great deal to facilitate the neurologic treatment, whenever that treatment is to be given, by helping the stutterer to accept his spasms good naturedly.

Such, then, is the rather perfunctory outline of methods useful for applying hygienic principles to speech problems. There are other techniques that we have tried, but found wanting. Each case must be considered individually, and the methods must be adapted to one's abilities and disabilities. I am confident, however, that sooner or later the great value of emotional and speech hygiene will be recognized by all those who have anything to do with the education of human beings. This is a talking world and will remain so, but we can make it a more sane place for living.

RETHINKING THE COLLEGE SPEECH CURRICULUM*

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Basic Assumptions

THE problems of speech education are varied. Some are more fundamental than others. Some appear in certain collegiate situations and not in others. Some appeal to the mood, temper, and intelligence of some teachers, and not to others. The effort of the College Committee on Problems of Speech Education has been to center its attention and the thinking of members of the National Association of Teachers of Speech upon those problems basic to the speech curriculum in the hope that it might interest the largest group of able teachers.

For over a year, the Committee has been working on a list of basic questions in speech education that should help a teacher in any type of college face and think through the fundamental problems involved in providing the most effective speech program. There has been, of course, a fairly well accepted hypothesis at the heart of this effort. It may be stated in this way:

> Every academic department should think through and plan its own course of study, or series of educational experiences, on the following bases:
>
> 1. The long range *needs of its own students.*
> 2. The *special demands* of the areas of life into which *these students* will go.
> 3. The *specific pressures* of the social order of which *this institution* is a part.
> 4. The *exact demands* that cultural inheritance seems to place upon *this institution.*

This is a formal way of saying that the diet must be suited to the patient, the suit must fit the customer, or that the speech must be appropriate to the occasion. It implies that there should probably not be a standardized beginning course in speech, a standardized course in voice and diction, and so on through the curriculum. It suggests that, if such

* This article is based upon the work of the National Association College Committee on the Problems of Speech Education: Hurst R. Anderson, Allegheny College, Chairman; George V. Bohman, Dartmouth College; Howard Gilkinson, University of Minnesota; Alan H. Monroe, Purdue University; Horace G. Rahskopf, University of Washington.

standardization and consequent regimentation should be effected, it would stifle continuous educational experimentation out of which new insights grow and progress emerges in educational methodology; that it would make our teachers purveyors of facts and devices rather than participators in the constant search for a more adequate and more realistic education. In the latter enterprise, it is held, lies the hope of creating educational statesmanship, as over against mere "professional competence," which is so badly needed in all of our areas. So much for the proposal and its philosophical basis.

The logical way to approach this problem of local curriculum construction can be simply stated:

1. The department in X College should formulate its own objectives. These should be stated when possible, for the purpose of specificity, in terms of the *changes sought in student behavior.*
2. The department in X College should plan its curriculum, or program, so that it will effect the changes in student behavior desired.
3. The department in X College should build those tests and evaluation devices which may be used to measure adequately the changes in behavior actually effected.
4. The department in X College should continuously evaluate and subsequently revise its program in order to achieve the maximum of student growth.

This logical statement of a generally accepted formula for the construction and continuous reconstruction of an educational program is difficult for the averaage teacher, unaccustomed to educational research or experimentation, to use. The Committee, therefore, decided to employ the psychological approach as an over-all pattern for the construction of the list of questions. We believed that, if these questions were to start with that which the teacher is *now doing* and lead into the considerations of what *might be done* and then into *evaluation,* they would have more obvious relevance to the immediate teaching tasks. This has been the thinking, at least, out of which the following groups of basic questions have grown.

Basic Questions in Speech Education

I. What am I as a speech teacher trying to do?

(Before a teacher can begin to think about what he should be doing, he must be honest in making an adequate appraisal of what he is now doing. The following questions will help him *think through* his present program. As he identifies various objectives, it would be well to write out a justification of these aims. Some things we do become rather meager when we try to write out a systematic defense of them.)

A. Teach students to think?
   1. To organize?
   2. To face facts honestly?
   3. To reason logically from facts?
   4. To search for facts systematically and thoroughly?

B. Improve the social attitudes of students?
   1. Sense of civic responsibility?
   2. Ability to participate in group and community activities?
   3. Emotional balance and control?

C. Broaden and intensify appreciation?
   1. Of speech as a social force?
   2. Of the nature of ethical and non-ethical techniques in social control through speech?

D. Teach the theory of speech?
   1. Rhetorical?
   2. Psychological?
   3. Physiological?

E. Direct the development of visible and audible techniques of speech?
   1. Bodily coordinations in the speech of students?
      a. Poise and posture?
      b. Ease and relaxation?
      c. Effectiveness of gesture (i.e., bodily movement)?
   2. Voice, articulation, pronunciation?
      a. Improve use of pause, phrasing, rhythm?
      b. Make voice more pleasing in quality? resonant? powerful? flexible in modulation?

c. Improve clarity of articulation?
d. Teach standard pronunciation?

3. Students' command of language?
a. Enlarge vocabulary?
b. Teach correct grammar and syntax?
c. Teach the sound system of English and the laws of phonetic change?
d. Teach the essential elements of clarity and effectiveness in style?

F. Effect an adequate coordination with
1. Extracurricular program in speech?
2. Teaching in the departments of physics, sociology, psychology, English, and history?

II. Are my procedures in close harmony with the educational aims of the institution of which I am a part?

(A teacher should see the relationship between what he is doing and the overall objectives of the college in which he is teaching. Of course, as a member of the teaching faculty, he is partially responsible for those objectives, since the faculty in a given college, either implicitly or explicitly, creates them. But whatever his own influence may be, he must build his long-term program around the general philosophical pattern of his institution, or he will never render maximum service, either in the eyes of his colleagues or his administrative officers.)

A. What are the specific educational objectives of the institution in which I am teaching?
1. General education, such as cultural orientation; training for citizenship, homemaking, use of leisure? (Specify!)
2. Vocational? (Specify!)
3. Combination of both? (Specify!)

B. Shall I look upon my work as having its greatest value in respect to
1. Cultural broadening of students? (Specify!)
2. Training for public service and civic activity? (Specify!)
3. Training in scholarship and research? (Specify!)

C. What are the special needs of students in my institution which I as a teacher of speech can meet?

D. In view of these considerations, which of the several objectives outlined under Question I, above, should I be stressing?

E. Which am I now stressing?

F. What changes in my present procedures do my answers above imply? (See III, below, for more specific questions.)

III. What specific changes should I make in my present methods and procedures?

(A systematic identification of what the teacher is now doing, along with an examination of the relationship of his present program to the objectives of the college, may lead to a consideration of revisions and modifications. These, however, should be made only after a careful consideration of their relationship to the objectives of the college, which, in turn, will lead one to ask what contributions the changes will make to the "needs" of students and the "demands" of the social, economic, political, and cultural world in which the college has its being and in which its graduates must live.)

A. Should I give more emphasis to practical public speaking? (as compared to artistic aspects of speech such as oral interpretation and drama?)

B. Should I give students more opportunity for speaking activities outside the classroom—i.e., before community audiences?

C. To what extent should writing be stressed as a part of preparation for speaking?

D. Am I maintaining proper balance between cooperative group discussion (panels, forums, etc.) and more formal and individual types of speaking (debates, formal speeches, etc.)?

E. Am I overstressing the victory motive in speech contests?
1. If so, how may it be minimized?
a. By stressing social aims?
b. By abandoning decision contests?

F. Am I under- or overemphasizing voice and diction?
1. To what extent should vocal drills be given?
2. To what extent is it advisable or necessary to teach the sound system of English?
3. Should IPA symbols be used in phonetic instruction?

4. What standard of pronunciation should I teach my students—received standard, regional standard, dictionary standard?

G. To what extent should drills on vocabulary and grammar enter into my class instruction?

H. What place should courses in speech science, with or without laboratory work, hold in my department?

I. Am I giving enough attention to the problems of correcting or reeducating defective speech among the students in my institution?

J. Should special sections for speech majors be set up in the beginning course?

K. Is the segregation of students according to ability in the beginning course a desirable practice?

L. What specialized curricula should be set up for speech majors?

M. How broadly, or narrowly, should specialists within the field of speech be trained? For example, should students of drama be permitted to confine their course work to the theatre curriculum?

N. How early in the curriculum should specialization be permitted?

O. What sequential relations of speech courses should there be? What is properly prerequisite to what?

P. Is there a place for a core curriculum within the field of speech itself? What should it include?

Q. Is the segregation of university students by the college in which they are registered a desirable practice in the beginning course?

R. What types of distribution should speech grades have? At the freshman level? At the sophomore level?

IV. How should I go about introducing new procedures?
(Although most of the questions that might be asked here are of local character and therefore difficult to state, there are a few general considerations that the teacher should keep in mind.)

A. Shall I proceed on the basis of needs and desires directly stated by students themselves? or

B. Shall I use tests or other evaluation devices to help discover the needs of students in my institution?

C. Shall I use studies of student needs made by other institutions (such as Minnesota study) or national agencies (such as the American Youth Commission Study)?

D. Shall I institute changes in procedure in the light of educational theories widely accepted by "authorities"?

E. Does my situation call for or make advisable any sudden change (as contrasted with gradual reshaping) of curriculum and course content?

F. To what extent should my reshaping of procedures be directed by the war crisis, and to what extent by a long-range anticipation of postwar needs?

V. How may I evaluate the effectiveness of my new program or procedures?
(Most teachers are poorly trained for this. The inadequacy, however, should not immobilize one, since it is possible for any teacher to learn enough of the fundamentals of testing and statistical procedure to develop a program of evaluation that will be of inestimable value to him as he seeks to discover the successes or failures of his program. Besides, there is someone on every faculty who understands such procedures and would, therefore, become a valuable consultant in the organization, administration, and interpretation of an evaluation program. Herein lies the key to long-run effective curriculum reorganization and improvement.)

A. General comparisons:

1. How does my program compare with the stated aims of such programs in other similar institutions, and with their methods of accomplishment?
2. How do the special aims of my program correlate with the general aims of my institution?
3. How do the special aims of my program compare with those stated or implied in the literature of rhetoric from classic times?
4. How do the special aims of my program correlate with those of my community and my nation?

B. Specific and statistical comparisons:

1. What immediate results, in terms of the aims I have set up, are obtained in various phases of my curricular and extracurricular program, as measured by carefully

controlled experimental procedures?
   a. What tests or evaluation devices or instruments are available for such experimentation?
   b. What tests or evaluation devices or instruments should I construct for such experimentation?
   c. What assistance can I get from other members of my faculty as I plan and direct such experimentation?
2. What long-term results, upon individuals trained or upon the institution and community, are obtained, as measured by tabulation and experimentation of such data as can be made available?

Use of Basic Questions

Two teachers of speech upon reading a first draft of these questions offered two different reactions:

Teacher Number One: "I have a feeling that our immediate problem is likely to be more specific and not necessarily of our own choice: namely, what sort of speech training, if any, is essential during the present emergency?"

It is obvious that this teacher was concerned with precisely the same basic problem as the Committee. A careful perusal during this war of the above questions will lead one to those modifications in the speech program needed in this emergency. The postwar period, however, is even more important. In the curriculum reconstruction after the war, no ex-cathedra utterances will ensure any discipline a place in the academic sun. Individual faculties will rethink a program of basic social significance—or close the doors of their institutions. If we use the *needs of students* and the *demands* of the social and economic world into which our students must go as the essential point of departure in our thinking, we need never be concerned about achieving a program of speech education out of harmony with the necessities of the situation. The list of questions is simply a device to assist the teacher in thinking through his problem.

Teacher Number Two: "I feel that if your Committee can find the answers to these problems they will make a real contribution."

Now, of course, it is convenient to be able to turn to the printed materials in a field and find all the answers neatly stated in appropriate categories. But adequate answers to local educational problems are never found this way. This Committee cannot answer these questions for teachers on the Eastern seaboard and on the Western coast, for those teaching in the one hundred varieties of institutions of higher learning with students of many backgrounds and different needs. Each department must do its own thinking, based on a careful appraisal of its own situation. Its program must be a part of a carefully-planned educational pattern of the entire institution, built to meet the needs of its own students who will leave the college halls to enter a specific kind of social environment. These questions that we have set forth are simply aids in thinking. They take one back into the educational philosophy of the institution, into a consideration of the needs of one's students, into the social implications of one's functions as a teacher of speech. What the educational philosophy of an institution should be, its faculty must *decide*. What the needs of its students are, its faculty should *discover*. How one as a teacher of speech can help meet these needs, must be *one's own decision*. To what social pressures one's college program should respond, must be a *cooperative judgment* of a *given teaching faculty*. There is no way to escape this fundamental responsibility and at the same time develop a realistic educational program.

Realizing that this approach presents a special method of attack on educational problems, it was thought wise to illustrate how one may use the list of ques-

tions as a thinking aid. As soon as a teacher identifies what he is now doing by using I, a, b, c, d, e, f, he is ready to proceed to the basic thinking in II, III, IV, and V. Let us assume that he is concerned with question III, I:

> Am I giving enough attention to the problems of correcting or reeducating defective speech among the students of my institution?

He must realize that no categorical answer can authoritatively be delivered, that it must be derived by the one who asks the question. He will find the following queries helpful:

Concerning the institutional philosophy: What is the philosophy of my institution toward remedial work? What should be its philosophy? Do I have any opportunity to help formulate that philosophy? Can I make an opportunity to help formulate that philosophy?

Concerning the needs of students: Are there students enrolled in the institution who need remedial work? Need it for what? How do I know that they need it? Upon whose judgment do I rely when I predicate a need? What is a need? Have I gained the assistance of my colleagues in formulating judgments about the needs of our students?

Concerning social and economic demands: Into what kinds of professions and vocations do my students go? What kinds of speech demands will these occupations make upon them? Will work in remedial speech better equip them for these occupations? Into what general social situations will they go? What kinds of speech demands will these situations make upon them? Will work in remedial speech better prepare the student to meet these situations?

Concerning the cultural tradition: Does the perpetuation of the cultural tradition of the race suggest an answer to this question?

The teacher, using the best available data in an attempt to satisfy himself upon these matters, works out the answer to his original question III, I. In so doing he formulates for himself and his institution a conception of a program in remedial speech *appropriate to his situation*—one that will bear critical examination.

After determining what his local situation demands, he then must organize his program. He will be limited by budget, staff, facilities, the time of the student, and other local factors. He will have to find the most practicable solution to his problem. He can be surer of its practicability than of its effectiveness. He needs to know about the latter, however, for in such knowledge lies the only adequate defense for his new emphasis. He will need, now, to utilize the questions under V, for he must begin to think through a program of *evaluation*. If he has not hitherto had experience in planning this kind of check-up, he should rely upon the experience of others in his institution who have had this background. The organization and finally the interpretation of accumulated evaluation data may suggest some modification in his new program, and so a continuous procedure of curricular improvement has been initiated.

This illustration could be duplicated in a modified form for every question dealing with the desirability of adding or subtracting a phase of the speech-education program. The technique may seem laborious. It is relatively simple. The assumption involved is that answers to these questions of speech education lie not in dictates of the "experts" but in the intelligent thinking and good judgment of the teacher in appraising his local situation; the level of abilities, skills, and interests of the students in his institution; and the kinds of demands that constantly will be made upon them following their collegiate experience.

SPEECH COURSES FOR THE JUNIOR COLLEGE TERMINAL CURRICULA

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OF THE 494 junior colleges listed in *American Junior Colleges,* published by the American Council on Education in 1940, 197 did not offer so much as one course in speech. A survey in 1935 disclosed that 153 of 161 reporting colleges offered at least one course, 11 giving some advanced courses. The year 1942-1943 has seen the entire speech program abandoned in some colleges where it had once occupied a significant place. Three-fourths of the half million or more junior college students, even in normal times, will never matriculate in a four-year college. These are facts that demand sober reflection on the part of American speech educators.

To consider the problem satisfactorily, it is first necessary to ask: What is the nature of junior college education? Who attend junior colleges? What kind of training do they seek?

I

In the half century of its existence the junior college has become a dualistic creature, seeking on the one hand to give pre-university training, and on the other to offer terminal curricula. In spite of the predominance of students in the latter area, the chief emphasis has been on the former. Undoubtedly the junior college must serve both groups, although as recently as 1939 an unpublished preliminary report of the Cooperative Committee on Junior College Speech Education stated, "Until the junior college discards this inherent dualism in its own philosophy and sets up an independent philosophy of education, as a matter of practicality and realism, it will have to concur in the dualistic organization." It went on to condemn this dualism, although in the final report of the committee this untenable position was abandoned. Even war conditions have not materially altered the situation. It is difficult to see how any junior college that serves its community adequately can escape the obligation to serve both groups.

Nor is the problem simply one of providing two types of speech training. The vocational needs and the avocational interests of the terminal students must be considered. Added to this is the multiplicity of vocational needs of both terminal and preuniversity students.

The specific objectives of the colleges also of necessity modify the nature of the training. Consider the private or denominational girls' school as compared with the public junior college in an industrial, metropolitan community. The comparative lack of thorough speech training among the teachers, especially among the three-fourths of our American junior colleges whose enrollment is less than two hundred students each, further complicates the problem of adequate speech training in the terminal curricula.

A study of the curricula offered shows 69 rather specific fields in four general areas: Business, the trades, education, and a miscellaneous or cultural group. Representative curricula, respectively, in each area are accounting, aviation, teacher training and social intelligence. The only consistent factor, either in determining the content of the curricula or the speech needs involved in each, is their inconsistency.

In light of these facts, it is not surprising to discover that no uniform objectives have been set up for a junior

college speech program. If some latitude is allowed in interpretation, however, a few common goals emerge. These are: effective communication, development of poise, effective use of body and voice, personality development, and the realization that speech should be a tool for the promotion of social good rather than a weapon for social exploitation.

With this foundation upon which to build, these specific course recommendations for the terminal student may be set up: Fundamentals of Speech, 2-6 hours; Discussion and Debate Methods, 2-3 hours; Dramatic Production, 2-3 hours; The Speaking Voice, 2-3 hours; Oral Interpretation, 2-3 hours; Persuasion, 2-3 hours. While in each case three hours per semester are recommended for each course, two are allowable in cases where the curriculum makes more impossible. Two hours are better than no course at all.

II

Two more questions must be answered before the thesis of this paper is developed: What should be the content of each course? What terminal groups should be served by each? Rather than considering all 69 curricula, only those that occur most frequently are listed.

A. *Fundamentals of Speech,* two semesters, 2-3 hours each. In the first semester the course would include group discussion in simplified form; short written reports to be read in class; short informal talks on topics of vocational, avocational, or personal interest; talks to be illustrated by blackboard sketches; talks in which demonstration by bodily action is an essential feature; talks of a light humorous type; and talks of the "fighting-for-a-cause" type.

Specific objectives of this course would be the achievement of poise and confidence, effective control of bodily action and voice, and passably effective participation in group discussion and similar social situations. This is a *must* course course for *all* junior college students, whether terminal or preuniversity.

In the second semester more attention would be given to the details of speech organization, audience analysis for specific response, consideration of various types of speeches and their essentials, and choice of words. Assignments would include speeches to entertain, to inform, to stimulate, to convince (this might take the form of more or less formal debates with one speaker on a side), special consideration of speech introductions, and speeches primarily persuasive in nature. The second semester would be required of the following terminal groups: merchandising and salesmanship, personnel, recreational leadership, journalism, liberal arts, and speech and dramatic arts.

B. *Discussion and Debate Methods,* 2-3 hours, one semester. This course would include a detailed study of discussion methods; forms of group discussion, such as the small group discussion, the symposium, the forum panel, and the forum; conference organization; formal and informal debate; and extensive participation in the most common discussion and debate forms. Specific objectives would include a mastery of the principles of discussion, skill and a thorough understanding of the underlying philosophy of discussion, skill in discussion, participation and leadership, the inculcation of critical evaluation and thinking, and skill in detecting, understanding, and exposing fallacious reasoning. This should be required of all students in teacher training, personnel work, and speech and dramatic arts. It is strongly recommended for agricultural and trades curricula.

C. *Dramatic Production,* 2-3 hours, one semester. The objectives of this course would be to satisfy avocational interests and to provide certain vocational

training. Skill in techniques of production in nonprofessional little theatre and community groups, an appreciation of good plays, an appreciative understanding of acting principles, would be the specific objectives of this course. Content would include readings and lectures on the history of drama and on current plays, class exercises in short play scenes, workshop activities involved in the actual production of plays, and the actual production of plays. This would be required in the recreational leadership curriculum, possibly of teacher training students, and certainly in the speech and dramatic arts and the stage technology curricula. Its chief appeal outside these groups is in terms of avocational interests, and hence should be elective for all others.

D. *The Speaking Voice,* 2-3 hours, one semester. This is especially for students with particular voice problems, and for students whose vocations necessitated extraordinary attention to voice characteristics. Specific objectives would include the development of flexibility, musical quality, clarity and distinctness of utterance. Methods and content would include voice recording and its careful analysis, lectures and readings on voice mechanism and functioning, and drills to develop various aspects of voice. All secretarial students, and students who had individual voice traits that were not pleasing, would be required to take this course.

E. *Oral Interpretation,* 2-3 hours, one semester. The specific objectives include: Getting an adequate impression of the printed page; developing finesse in expression; techniques of expression, such as rhythm, quality, force, time, pitch, emotional control, imagination, and bodily action; a study of types of interpretation; and appreciation of good literature. The method and content of the course would include textbook and collateral study relating to the preceding objectives, and exercises in the achievement of these objectives. This should be required of all teacher training students, in the speech and dramatic arts curriculum, and in religious education. Except for satisfying avocational interests, there is little reason for any other terminal students taking this course.

F. *Persuasion,* 2-3 hours, one semester. Specific objectives of this course are: An understanding of the principles underlying response; analysis of motivating forces in people; and an understanding of how to secure and hold attention. All of these would be applied especially to the field of business. The course would include lectures and collateral readings on material related to the objectives; analysis of their application in the field of business; and class exercises in the application of persuasive techniques. This is a *must* course for the following curricula: merchandising and salesmanship, personnel, journalism, speech and dramatic arts, and is strongly recommended in religious education.

In this comparatively brief statement it is not presumed that the problem of speech courses for terminal students is completely solved, but at least ground work has been laid for further investigation and analysis—and possibly for controversy. Dealing with students of many vocational interests in one class, as will be the case in most colleges, will certainly tax the ingenuity of the speech teacher. However, it is a responsibility which cannot be thrown off lightly.

These words from *American Junior Colleges* best sum up the situation: "It is evident that the junior college is a complex affair. Generalizations are, in many cases, likely to be misleading. What is characteristic of one group is not at all applicable to another. . . . It is evident that there is no such thing as *the* junior college; there is a wide diversity of junior colleges."

THE FORUM

THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH
TREASURER'S REPORT

For Period from July 1, 1942, to June 30, 1943

RECEIPTS

Regular Memberships		$ 8,572.68
Unassigned Sustaining Membership Income:		
1943 Subscriptions	$ 578.25	
1944 Subscriptions	306.25	884.50
Monographs		890.00
Directory		412.50
Bulletins		21.00
Miscellaneous Copies		313.65
Placement Service		568.00
Advertising:		
QUARTERLY JOURNAL	$1,730.00	
Directory	496.00	
Convention Exhibit Space	161.00	2,387.00
Convention Income:		
Registrations	$1,016.00	
Hotel Concession	120.00	1,136.00
Binding Services		12.00
Rebate on Convention Expenses		5.00
		$15,202.33

ASSETS, AS OF JUNE 30, 1943

Cash in Commercial Account	$ 363.60
Cash on Deposit at Post Office	50.00
Petty Cash on Hand	20.00
Reserve Savings Account	1,566.10
Accounts Receivable	820.77
Inventories of Publications at cost (balanced stock)*	3,851.11
Office Equipment (less depreciation)	1,336.93
Stationery Supplies	350.60
Miscellaneous Office Supplies	20.00
	$ 8,379.11

* 2500 copies of Q.J.'s representing unbalanced surplus to be disposed of in promotional and goodwill activities are not included in inventory of publications.

EXPENDITURES

For Period from July 1, 1942, to June 30, 1943

Publications:			
Publishing of QUARTERLY JOURNAL		$5,048.93	
Publishing of Monographs		708.00	
Publishing of Directory		645.00	
Special Printing		42.39	
Repurchase of Old JOURNAL Copies		29.00	$ 6,473.32
Mimeographing and Miscellaneous Printing:			
Printed Office Forms	$	71.08	
Stationery Supplies		307.28	
New Solicitations		200.05	
Renewals		84.48	
Placement		39.26	
Convention		320.53	
Miscellaneous:			
(Sustaining Members)		9.57	1,032.25
Postage and Distribution			1,091.30
Clerical Expense			4,658.48
Officers and Committees:			
Officers' Stationery	$	16.70	
Vice-President's Office (1943)		1.25	
Executive Secretary		450.00	
Finance Committee		1.67	
War Committee		11.90	
Elementary School Committee		14.00	
Secondary School Committee		22.68	
Junior College Committee		19.50	
Teachers College Committee		14.30	
Debate and Discussion Committee		50.00	602.00
Convention:			
1942 Convention	$	173.12	
1943 Convention		24.65	197.77
Special Items:			
Commissions and Bank Charges	$	392.95	
Binding for Sustaining Members		186.64	
Office Equipment		9.81	
Office Supplies		113.03	
Insurance: (Fire and Liability)		17.50	719.93
Reserve Fund			512.50
A.S.C.A. Share of Convention Fees			123.43
Banta Publishing Co. (1941-'42 Acc't. Payable)			300.00
			$15,710.98
Less:			
Cash Discounts			45.07
			$15,665.91*

* Including $200.00 not actually paid out until during 1943-44 fiscal year.

BUDGET OF THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH

Fiscal Year July 1, 1943-June 30, 1944

Publications:		
QUARTERLY JOURNAL	$5,100.00	
Monographs	600.00*	
Directory	650.00	
Special Printing	150.00	$ 6,500.00
Mimeographing and Miscellaneous Printing:		
Printed Office Forms	$ 75.00	
Stationery Supplies	300.00	
New Solicitations	250.00	
Renewals	100.00	
Placement	60.00	
Convention	350.00	
Sustaining Member Services	25.00	1,160.00
Postage and Distribution		1,125.00
Clerical Expense		5,000.00
Officers and Committees		$ 350.00
Convention		200.00
Special Items:		
Commissions and Bank Charges	$ 400.00	
Binding for Sustaining Members	200.00	
Office Equipment	25.00	
Office Supplies	120.00	745.00
Insurance		18.00
Special Rebates (Convention)		200.00
Executive Secretary's Stipend		500.00
Reserve Fund		100.00
		$15,898.00

* By special action, upon the urgent recommendation of the Research Editor, this issue of Monographs is permitted to draw upon the Reserve Fund for printing costs in excess of this allotted $600.00 to publish a total of 128 pages in the new format.

The above budget is as drawn up by the Finance Committee (G. E. Densmore, D. W. Morris, and H. L. Ewbank, Chairman) and has been approved by the Executive Council to which it was submitted by mail. It is a matter of common understanding and agreement that regardless of the provisions of the above budget every effort will be made to operate the Association within its income.

NEW BOOKS

LOREN D. REID, *Editor*

A History and Criticism of American Public Address. 2 vols. Edited by WILLIAM NORWOOD BRIGANCE. New York: McGraw-Hill Book Co., Inc., 1943; pp. xvii + 1030. $10.00.

The ten-year cooperative study of the Committee on Research in American Public Address is now concluded with the appearance of the two-volume work, *A History and Criticism of American Public Address,* edited and supervised by W. Norwood Brigance and the members of the editorial board: Henry L. Ewbank, A. Craig Baird, Lionel Crocker, C. C. Cunningham, Dallas C. Dickey, Louis M. Eich, Frank M. Rarig, Grafton P. Tanquary, Lester Thonssen, Herbert A. Wichelns, and W. Hayes Yeager.

The study is divided into two parts: Part I, "The Historical Background of American Public Address," and Part II, "Leaders in American Public Address." Part I consists of five chapters: "The Colonial Period," by George V. Bohman; "The Early National Period," by Bower Aly and Professor Tanquary; "The Later National Period," by Kenneth G. Hance, H. O. Hendrickson, and Edwin W. Schoenberger; "Woman's Introduction to the American Platform," by Doris G. Yoakam; "The Teaching of Rhetoric in the United States During the Classical Period of Education," by Ota Thomas. Part II consists of 29 studies: "Jonathan Edwards," Orville A. Hitchcock; "Theodore S. Parker," Roy C. McCall; "Henry Ward Beecher," Professor Crocker; "Phillips Brooks," Marie Hochmuth and Norman Mattis; "Wendell Phillips," Professor Yeager; "Robert G. Ingersoll," Wayland Maxfield Parrish and Alfred Dwight Huston; "Henry W. Grady," Marvin G. Bauer; "Booker T. Washington," Karl R. Wallace; "Rufus Choate," John W. Black; "Jeremiah S. Black," Professor Brigance; "William M. Evarts," Lester Thonssen; "Ralph Waldo Emerson," Professor Wichelns; "Charles W. Eliot," Professor Eich; "Edwin A. Alderman," Charles A. Fritz; "Samuel Gompers," Walter B. Emery; "Patrick Henry," Louis A. Mallory; "Henry Clay," Ernest J. Wrage; "John C. Calhoun," Herbert L. Curry; "Daniel Webster," Wilbur Samuel Howell and Hoyt Hopewell Hudson; "William L. Yancey," Rexford S. Mitchell; "Charles Sumner," R. Elaine Pagel and Carl Dallinger; "Stephen A. Douglas," Forest L. Whan; "Abraham Lincoln: His Development in the Skills of the Platform," Mildred Freburg Berry; "Abraham Lincoln: His Emergence as the Voice of the People," Earl W. Wiley; "James G. Blaine," Henry G. Roberts; "William Jennings Bryan," Myron G. Phillips; "Albert J. Beveridge," Herold Truslow Ross; "Robert M. La Follette," Carroll P. Lahman; "Woodrow Wilson," Dayton David McKean.

The chapters in Part I are first of all important for the scholarly picture presented of speech types, audiences, occasions, and, especially in the last chapter, of teaching procedures. Professor Bohman, after discussing the general background for speaking in the Colonial period, analyzes and illustrates each of five principal types of speech occasion: religious, legislative, legal, academic, and popular. Professors Aly and Tanquary, to show the changes in development within the Early National period, give a cross-section of speech activity in each of three typical years: 1788, 1820, and 1850. Professors Hance, Hendrickson, and Schoenberger survey the leading speakers of what they term the reconstruction, populist, imperialism, and World War eras, and then select for special attention four distinctive aspects of the Later National period: the lecture platform, the farmers' movements, speaking in congressional committees, and the labor movement. Dr. Yoakam selects eight women speakers for special analysis in her study of women on the American platform. Dr. Thomas' chapter is unique in the book, in that it deals with the teaching of speech, and surveys the rhetorics, curriculums, and teaching techniques of the seventeenth, eighteenth, and early nineteenth centuries.

The story of the selection of the 28 leaders presented in Part II is a familiar one to readers of the JOURNAL (Oct. 1938), and need not be repeated here. As pointed out by Profes-

sor Brigance in the Preface, different methods of treatment have been developed by the authors. Two general patterns have been utilized, each with modifications. One pattern gives a chronological survey of the speech activity of the speaker. It begins, after some introductory comments, with an exposition of the speaker's training; it discusses some of his important speech performances, focussing on subject, occasion, and effect upon the audience; it then considers, more or less independently of specific speeches, such topics as delivery, means of persuasion, and methods of preparation; and it concludes with an appraisal. To illustrate, Professor Yeager discusses Wendell Phillips under the headings of *education, antislavery speeches, speeches on minor issues of reform, eulogies and popular lectures, accuracy of speech texts, style,* and *delivery*. Professor Thonssen summarizes his use of this plan: "The foregoing sections have outlined briefly the more important facts dealing with the development of the speaking ability of William Maxwell Evarts and have surveyed a number of speeches that representatively embody the principal characteristics of his oratory."

A striking variation is that in which the author opens with an analysis of an outstanding speaking event, following with a discussion of the orator's speech training, and the other topics as mentioned. Professor Brigance begins the Black chapter with "Ex Parte Milligan," and Professor Bauer the Grady chapter with "The New South."

A second general plan of development seems preferred when the speaker exerted his influence not so much through a few historically eventful appearances, but rather through a continuous series of pulpit or platform addresses. Here the emphasis is placed, not upon selected speeches, but upon rhetorical topics. For example, Professor Hitchcock discusses the sermons of Jonathan Edwards under the headings of *ideas, organization, types of proof, style, methods of preparation and delivery,* and *effect;* Professor Wallace examines collectively the speeches of Booker T. Washington under the headings of *chief lines of thought, type of address, adaptation of program to the general audience, adaptation to the special audience and occasion, address to the emotions, impact of character and personality, use of evidence and testimony, ordering of thought and speech composition,* and *delivery*. Still other examples could be cited.

These two plans do not encompass all of the 29 studies in Part II. Some of the authors elected to limit the scope of their investigations. Professor Black limits his chapter to Rufus Choate's forensic oratory, working out a parallel study of two of Choate's important cases as a means of demonstrating his effectiveness in the court room. Professor Whan limits the Douglas chapter to a study of the Lincoln-Douglas debates, and analyzes the different Illinois audiences to show concretely Douglas's hitherto-neglected skill in adaptation. Other authors have also limited their investigations; for additional examples, the Webster chapter by Professors Howell and Hudson, the Lincoln chapters by Professor Berry and Professor Wiley.

Within the chapters different canons of criticism prevail, the Aristotelian standards being most in evidence; although, as the editor states in the Preface, some of the authors prefer a more diluted form of Aristotelianism than others. In some chapters the Aristotelian yardstick is much in evidence, the critics freely making use of the terminology of the *Rhetorica;* in others the influence is apparent, though the yardstick itself has been left behind; still others use a different technique of approach.

In both volumes the authors write with a keen sense of their dual responsibility as historians and as critics of public address. As historians they draw upon a wealth of original sources, carefully documented and interpreted. They appraise the achievements of each speaker with reserve and perspective, without being misled by the eulogistic acclaim of his contemporaries. They present only such part of the historical background as seems necessary to explain the particular speech occasion; they take for granted the reader's familiarity with the principal currents of American history. As critics of public address, they show a keen insight into problems of text, audience situations, sources of effectiveness, and influence. Hardly less could be expected from a group of writers nearly all of which have done doctoral research in the field of public address, and many of whom have previously published in this field.

Honorable mention is hereby awarded to the editor and his staff. Problems of planning, organization, scope of treatment, and editorial style are greatly magnified in a project which called for the cooperative endeavor of approximately fifty people. This reviewer knows little of what went on behind

the scenes, but he senses a strong editorial insistence upon accuracy and restraint of statement, upon consideration of the speaker's ideas, upon a careful application of critical standards to the factors of speaker, subject, audience, and occasion. To the editorial staff no doubt goes the credit for the many scholarly aids: the chronological outline at the beginning of each chapter in Part II, the critical essays on references, the checking of footnotes, the inclusion in each volume of a complete table of contents and an exceptionally helpful index. The publishers have set the book in an attractive, readable format. This reviewer is indebted to Mr. Curtis G. Benjamin, vice-president in charge of McGraw-Hill's college department, for his courtesy in forwarding advance press sheets to facilitate the preparation of this review.

This work will prove to be a lively stimulus to further research in the history and criticism of public speaking. Those who participate in similar cooperative enterprises in the future will now be able to see ways in which they can secure still greater uniformity in the general organization and method of treatment of individual chapters. Generally speaking, the quality of exposition and of criticism is high, though some weaknesses are discernible. In some instances the exposition is dull, in others speeches are merely summarized rather than appraised. Some will be disappointed because an author has omitted certain aspects of a speaker's career, or because he has overemphasized or minimized a particular rhetorical topic, or because a particular speaker is omitted or treated briefly. Eventually, however, this work and those which follow will lead to a multi-volumed history and criticism of American public address which will cover all situations from farewell speeches at hangings to messages to Congress.

Without attempting to make comparisons, and with the notation again that the chief contribution of the work lies in its richness of content and its general honesty of criticism, this reviewer would like to mention a few items that particularly struck his fancy: the generalizations about Americans and the many specific examples of speech situations found in the opening chapters; the treatment of such outstanding speeches as "The Murder of Lovejoy" (334 ff), "The New South" (387 ff.), "Ex Parte Milligan" (459 ff), "The Great Debate," (692 ff.), "On the Philippine Question" (929 ff.), "The War Message" (986 ff.); Emerson's search for his calling (501 ff.); the interviews with La Follette's friends and listeners (944 ff.); and along with these, a few mental images: Parker studying in a personal library of 20,000 volumes (240); Beecher's drawing an audience of 3,000 people to Plymouth Church Sunday morning and evening for 40 years (274); Gompers muttering speeches on his deathbed (577); Beveridge rising before sunup to practice speeches in a wood (920); Wilson declaiming Burke's orations (971).

This work is a permanent contribution to the history and criticism of American public Address.

LOREN D. REID, *Syracuse University*

Dictionary of World Literature: Criticism, Forms, Technique. Edited by JOSEPH T. SHIPLEY. New York: The Philosophical Library, 1943; pp. xvi + 633. $7.50.

The scope of this work of reference is indicated by the subtitle. Neither writers nor critics nor theorists are systematically indexed, but the forms they work in and the techniques they use are explained, and the history of criticism is faithfully surveyed even for minor nations of derivative culture. The terms defined are those needed for the discussion of literature, under which the editor expressly includes drama and the theatre. The book will be mainly useful to the college student, but both younger and older students will derive profit from it. Linguistic and phonetic studies fall outside the scope of the work; drama and the theatre are well handled, though with some compression; public address, whether religious or secular, is omitted, although epic, sonnet, burlesque, and pastoral are treated. But rhetoric is ably, if not definitively, discussed, and homiletics defined. Journalism receives a brief article, but its terms are not extensively presented.

The long list of terms naturally includes a great number that need only the barest definition: *anadiplosis, Balaam's box, scène à faire, eccyclema, terza rima, alcaic.* The more important terms are discussed rather than defined, often with wisdom and breadth of view, sometimes in opinionated fashion, rarely with journalistic emptiness. No editor could have avoided altogether this variation in the quality of the more important articles, and Mr. Shipley, aided by a large group of distinguished scholars, has maintained a high level of treatment. He could have produced

a better work had he steadfastly refused to offer a cluster of articles on an important theme. There are, for example, two articles on *style*, four on *rhetoric*, ten on *critic* and *criticism*. The result is a disorganized display of ideas rather than an orderly exposition. In some cases, too, the briefer notices might have been grouped, to the discipline of the writers and the benefit of the reader. Thus *hermeneutics* and *exegesis* might have been effectively distinguished with a word, as the *Shorter Oxford Dictionary* does, instead of leaving the distinction announced but undefined; and the Aristotelian view of *hamartia* might profitably have been coupled with the exposition now given separately under *error*.

Better editorial cross-checking would have procured the insertion of an article on *Asianism*, as a literary style and of a definition of *coherence*, which has only a cross-reference that turns out barren, whereas the other members of the triad, and all the members of the other triad, are separately defined. Cross-checking, too, would have brought in an article on the sophistic movement of the fifth century to balance that on the second sophistic (now quaintly alphabeted under *second*) and would have avoided the false definition of *enargia* (better defined, if not quite rightly, under *qualities of expression*).

Rhetorical terms in great number are included, often with expressed reliance on Puttenham, whose pungent phrases still retain their charm. But in general the simplified and dogmatic treatment of the terms ignores their history and ignores the doctrine, too, of the short article on *qualities of expression*. Thus both under elegantia and under elocutio we find the same statement about three qualities, with no notice of the four of Theophrastus, and with no indication of date or source. Rhetorical theory, as its very over-elaboration suggests, was not a single unchanging structure, but a development of which the varying courses can be traced.

A few positive errors are worth noting: *Ad captandam vulgus* is printed for *ad vulgus captandum;* the second sophistic is dogmatically said to have taken the two forms of *thesis* and *controversia*, but this is to ignore much of the work of Dio, Lucian, and Libanius. Among avoidable omissions are these: *compositio, contio, ars notaria, energia, cyclorama.*

H. A. WICHELNS, *Cornell University*

Speech in Education: A Guide for the Classroom Teacher. By OLLIE L. BACKUS. New York: Longmans, Green and Company, 1943; pp. 358 + xv. $2.75.

In this book Dr. Backus, like many other writers of textbooks in speech, attempts to include something about every aspect of the subject. The book, therefore is inadequate in some parts. In other parts, however, it is a careful and useful digest of sound current ideas and principles. Furthermore, especially in speech science, speech rehabilitation, and speech correction, the principles are amply illustrated from the writer's extensive experience—chiefly in the elementary schools.

Confessedly, speech rehabilitation (including phonetics) occupies a major portion of the book, not, Dr. Backus says, because she considers it the most important phase of the study of speech, but because it is in her opinion the one needing fullest explanation. The discussion of principles and practices in speech rehabilitation is founded on the familiar textbooks of West, Kennedy, and Carr; Van Riper; and Kantner and West. *Speech in Education* contains comparatively little except pedogogical suggestions on the practical and artistic speaking activities, for which the author has coined the phrase "applied speech." Nothing, for example, is said specifically on the subject of speech composition and delivery, though such activities as asking and answering questions, telephoning, giving reports in class, reading aloud, and taking part in group discussion receive scanty, synoptic treatment on the basis of standard textbooks on the subjects, such as those of McBurney and Hance, and Sarett and Foster.

The chief virtue of the book will be found to lie in the ample practical suggestions and the full illustrations for the handling of many kinds of speech problems which the classroom teacher may expect to encounter, and in the convenient assembling into one book of a large amount of information in that area of our subject which is, for better or worse, coming to attract a major portion of the attention of persons interested in the teaching of speech.

On the other hand, the usefulness of the book for the purpose for which it was intended is considerably reduced by the jargon of professional pedagogy and the scientific terminology which permeate it. Instead of chapters, we have "problems." For example, "What rôle do professional relationships play

in speech rehabilitation?"; or "How may speech be applied more effectively in social life?" Instead of subdivisions of chapters, we have "criteria." In order to show that speech has a part in education, it is apparently necessary to review the principles of education according to some convenient authority (Dr. Backus has chosen *The Purposes of Education in American Democracy*, issued by the NATIONAL EDUCATION ASSOCIATION in 1938), to list the objectives of education according to that authority, and then to show that speech is a major factor in the attainment in each of these objectives. If one has the stomach for this sort of elaboration or has become inured to it by long familiarity, there may be no harm in it. Since, however, Dr. Backus intends her book (see "Preface," p. viii) for those teachers with no previous training or experience in the teaching of speech, and no prospect of any future training, who must, nevertheless teach speech, this hyper-professional rigmarole would seem to repel rather than to attract a prospective student, and to undermine his confidence in the subject.

Here and there appear isolated items and quirks which might be called into question: for example, the use in the section on phonetics of [aj] and [ej] for [aɪ] and [eɪ], [ow] and [ɑw] for [oʊ] and [ɑʊ]; and the insistence that "have to" may not be pronounced hæftu. One might question also the omission of the study of rhetoric and the theory of public address from the list in the Preface of the possible fields of research in speech. The statement that Quintilian's advice was written two thousand years ago in ancient *Greece*, should perhaps be credited to faulty proofreading.

Essentially, however, though as an encyclopedic textbook in speech it does not have the scope and proportion of the recent symposium edited by O'Neill (*Foundations of Speech*, 1941), the book is sound in principle and precept. It should find a useful place on the reading list for any course in the teaching of speech.

DONALD C. BRYANT
Washington University

Gesture and Environment. By DAVID EFRON. Sketches by STUYVESANT VAN VEEN. Foreword by FRANZ BOAS. New York: King's Crown Press, 1941; pp. 184 + x.

On the title page the author succinctly characterizes this book as "a tentative study of some of the spatio-temporal and 'linguistic' (symbolic) aspects of the gestural behavior of Eastern Jews and Southern Italians in New York City, living under similar as well as different environmental conditions." A more elaborate treatment of the problem is presented by the author in a book, *Race and Gesture*. ("A copy of that book . . . is available at the Department of Sociology, Columbia University.") The volume under review represents "part of a somewhat extended investigation of the influence of race and environment upon bodily development and upon behavior, carried on by the Department of Anthropology of Columbia University." It aids in "placing" the investigation to note that Mr. Efron expresses major indebtedness to Dr. Franz Boas, and that Dr. Boaz contributes a brief foreword to the study.

The groups studied were 850 "Eastern Jews" (of Lithuanian and Polish origin) and 700 "Southern Italians" (from the vicinity of Naples and from Sicily), and "assimilated" individuals of the same descent (600 Jews, 400 Italians). "All our material was obtained in absolutely spontaneous situations in the everyday environments of the people concerned, who never knew that they were subjects of an investigation." With few exceptions the observations were made in New York City.

Four methods were used: (1) direct observation in natural situations (1500 subjects); (2) sketches drawn from life by Mr. Stuyvesant Van Veen, under the same conditions (2,000 sketches, 600 subjects); (3) rough counting of gestural movements, classified as to type, per unit of time (190 subjects); (4) motion pictures (5,000 feet, 750 subjects); studied by (a) observations and judgments of naïve observers, and (b) graphs and charts made by "arrested projection" of the films, together with measurements and tabulations of the same. In clarification of the techniques and the findings there are 22 pages of illustrations, 25 pages of notes and copious tabulations.

In general, the gestures of the Southern Italians were found to be more sweeping and unrestrained than those of the ghetto Jews. The axis of the gestural motion of the Jews tended to be centered at the elbow, that of the Italians at the shoulder. Symbolically, the gestures of the Jews were found to be mainly expressive of the "flow of thought," the "directions of the logical processes," the

"heights and lows, detours and crossroads of the ideational route." On the other hand, "the gestures of the Italian appear to be related more to the objective content of discourse than to its logical trajectory." By gestures, the Italian to the greater extent indicates *what* he is talking about, the Jew *how* he is thinking. The Italian "talks with his hands," the Jew "reasons" with his—to give a liberal summary of the author's findings.

In the assimilated or Americanized groups, however, the Jews and Italians resemble each other and differ greatly from their respective traditional groups. There is less gesturing and the gestures are more restrained in the assimilated groups. Moreover, in their gestural behavior the assimilated Jews and Italians resemble that of the American social and economic level to which they have become adapted. "Thus, certain Jewish groups of the upper social strata show great restraint in their motions, when movement is present at all, even when engaged in heated argument, and resemble gesturally the so-called Anglo-Saxons of the same or similar socio-economic environment."

The findings generally give point to Dr. Boas's statement in the Foreword that, "as far as physiological and psychological functioning of the body is concerned, the environment has such fundamental influence that in larger groups, particularly in sub-divisions of the White race, the genetic element may be ruled out entirely or almost entirely as a determining factor."

In matters of symbolic behavior it would appear that a child's home is more important than his family—a conclusion indicated not alone by this investigation.

WENDELL JOHNSON, *University of Iowa*

The Film Sense. By SERGEI EISENSTEIN. Translated and edited by JAY LEYDA. Harcourt, Brace; pp. 288. $3.00.

Admirers of Eisenstein's film epics *Potemkin* and *Ten Days That Shook the World* and students of film theory are likely to be disappointed in this first full volume of film theory by the noted Soviet exponent of *montage*. Opinions may differ as to whether it was *montage* which underlay the greatness of the first heroic films by Eisenstein, Pudovkin, and the other Soviet masters, or whether it was the sincere and vigorous treatment of dynamic subject matter, coupled with a generous gift for pictorial imagery. There were those observers even at the time who felt that the slightly precious French word given such currency by contemporary Soviet film theory covered a cloud of extremely misty thinking along lines of technique or what may be called film composition, and that the authors of the *montage* concept were somewhat desperately endeavoring to intellectualize the film by the too mechanical method of adding to the film medium elements—pictorial metaphors, etc.—extracted from the established arts and not assimilated, if indeed they were assimilable, into the new pictorial drama.

There is everything in Eisenstein's book, written and compiled this full decade after the original furor over Soviet films, to confirm this estimation. For while the films of the period continue very much alive—and only the highly "montaged" sections prove embarrassing—*montage* as an aesthetic issue is able to stir little more than nostalgic reminiscence.

Indeed *The Film Sense* leads us to believe that *montage* has become a scholastic crux rather than a practical, germinative influence for film makers, in the mind of Eisenstein himself. The book, in Eisenstein's own word, is "focussed" on *montage*. Aside from appendices, it is composed of four longish essays. Yet in only the last section does Eisenstein get down to the actual practice of *montage*. Selecting a short sequence from his sound film *Alexander Nevsky*—the sequence consisting, uncharacteristically, of twelve *motionless* shots—Eisenstein undertakes to demonstrate the possibility of achieving an exactness of correspondence between music and image, in the form of "identical motion," which he could not possibly have sustained, consciously, while making the film, and which, even if such minuteness of conscious design had been possible, he should have reprobated as literal and unimaginative.

The other three chapters do not get even so close as this to *montage* considered with relation to the movies. The greater part of the thematic opening chapter is given to the parading of widely-culled citation from Pushkin, "Paradise Lost," or some notes for an unrealized painting of Leonardo da Vinci, presumably intended to indicate that *montage*—which we had been led to believe was quintessentially a motion-picture method—is to be found throughout the range of artistic expression. And chapters two and

three, assigned respectively to sound and color as elements in the cinematic fusion, serve only to multiply by two the confusion of arts already obtaining. Here Eisenstein's absorption in the search for absolute correspondences—first between music and color, and then between colors, on the one hand, and meanings and emotions on the other—has led him all the way into the occult.

To the abiding interest in Eisenstein as a historic film figure perhaps the most rewarding section of the book will prove to be the lengthy block of eight appendices provided by the book's admirable translator-editor, Mr. Jay Leyda. This includes a full catalog of Eisenstein's film as well as theatrical work, embracing undertakings both realized and proposed; a complete collated listing of Eisenstein's English articles and interviews; and documents from such fabled Eisenstein projects as the original *Que Viva Mexico* film, and the abortive *An American Tragedy* and *Sutter's Gold* projects for Paramount.

HAROLD LEONARD,
Editor, The Film Index

Pioneering in Psychology. By CARL E. SEASHORE. University of Iowa Studies, No. 398. Iowa City, Iowa: University of Iowa Press, 1942; pp. 232.

Pioneering in Psychology designates the content and the flavor of this unique book. "The winning of the American West coincided with the upsurge in scientific psychology; in Dean Seashore we have the only living representative of this great confluence of social and intellectual forces. . . . This volume is at once a personal history and the biography of a large sector of a modern university in the making." These words from the preface by George Stoddard indicate the tone of this book and the relation of the author to it. This is no dry summary lifted secondhand from the records of dimly outlined figures moving in solemn procession across the historical stage. Rather it is a living, pulsating record, filled with the personal pronoun "I," of a dynamic scholar who is at once a man of vision and a man of action. So the book is good reading. The material is divided into a series of chapters ranging in content from "The Psychological Laboratory" to "Psychology in the Fine Arts." However, these divisions do not cut up the subject into isolated units. A constant and progressive unity is maintained through interrelating the material and through describing the central part the author had in the development of each unit.

Teachers of speech should welcome this book because:

1. It is good reading.

2. It gives speech teachers a chance to get to know, in a significant way, the work of a man who, although not exactly a speech man, has done a very great deal for the field of speech, ranging from the area of working with speech defectives in such channels as speech pathology through working with superior students in such fields as dramatics.

3. It presents a living example of integration and co-operation. Speech, like psychology, touches on and relates to many fields of activity. How shall its contacts with these other activities be carried out? Shall the speech teacher assume a position of "splendid isolation"? This book offers no theoretical lecture on what might be done, but it does describe a living example of what has been done.

4. It outlines a significant viewpoint on the relationship between research and service. Even though the picture presented is that of a large university campus, the framework is flexible enough to allow for adaptation to various situations and persons.

5. It delineates what might be taken as a model plan for the conduct of a person who wants to "get on." Here is no fawning and political scheming or ruthless walking over the crushed spirits of beaten competitors. Rather here is a picture of keen insight with a brutally exact analysis of problems, but always with a kindly and human respect for and interest in people coupled with a sincere desire to help them to get on too. And this is no mere word picture, as many who have worked with "the Dean" can testify.

6. It presents a striking example of the values of exact analysis of specific problems, not for simple isolation and mental canalization, but for specific information, rigid discipline of method, significant synthesis, and enlargement of vision.

This book presents facts, viewpoints and challenge in a dynamic and interesting way.

ERNEST H. HENRIKSON,
Iowa State Teachers College

A Federal Sales Tax. Compiled by E. R. NICHOLS. New York: The H. W. Wilson Co., 1942; pp. 259. $1.25.

Wages and Prices. Compiled by ROBERT E. SUMMERS. New York: The H. W. Wilson Co., 1942; pp. 219. $1.25.

The numbers of the Wilson series are too often looked upon as material for high school and college debaters and their coaches, having no place in the reading of professional people or of the average citizen. This view is in general erroneous, but more particularly so if applied to *A Federal Sales Tax.* For the person who desires a brief, comprehensive, clear, objective introduction to the tax problems now facing the nation, this compilation, together with the editor's introduction, will make satisfying reading.

For debaters it constitutes a legitimate and valuable service. The partially justifiable criticism that such works provide the lazy debater too much ready made material and so discourage original research hardly applies here. No briefs are included. The Editor's analysis and the collected articles only "open the way" for the student who would know his subject fully. If he fails to go beyond material of the book, the fault lies either with him or with his director, not with the make-up or the existence of such collected source material.

The materials are well selected for their readability, recency, soundness. The editor's introduction is appropriately expository and evaluative, without entering into argument; it is provocative of thought, not didactic; it represents a well balanced view of the problem, remaining quite free from bias or special interest. The whole work shows skill in this special task of compilation; it demonstrates an understanding of student needs, and of the educational methods and values in controversial thinking.

Wages and Prices deals with one of the most vital, interesting, and altogether vexing problems of the past two decades and of the present war period in particular. The extreme intricacy of the problem, however, makes it a difficult one to treat clearly in its expository phases or conclusively in its argumentative aspects. Perhaps that explains the feeling on the part of the reviewer that neither the introduction nor the selected articles probed deep enough into the problem. Perhaps it was the editor's intent only to arouse interest and to provoke thought. If so, he has done that well; but it would seem that further analysis by both the editor and the contributors would make the compilation more valuable in itself, though perhaps of no greater value as a source book. In fact some directors of debate will like the book better in this form, for it certainly provides the student with no ready-made speeches. Others would prefer that it go further in analysis and evaluation.

Articles are well selected in terms of their covering the critical phases of the present economic and social crisis and in terms of their representation of the views of all interested groups. Assuredly the editor has remained impartial in both his own writing and in his selection of materials.

ROY C. MCCALL,
College of the Pacific

The Defective in Speech. By MILDRED FREBERG BERRY and JON EISENSON. New York: F. S. Crofts & Co., 1942; pp. 426. $3.00.

The introduction states that this book was written to give workers in related fields "a clear clinical picture of the speech defective as a whole" and to provide the beginning student of speech correction with a "complete regimen of rehabilitation based upon psychological, physiological and pedagogical principles which are commonly accepted."

The material is divided into three sections. The first section discusses the normal development of speech, contains a description of the anatomy and physiology of speech, and provides "a mental and physical portrait of the defective in speech." The chapter on anatomy and physiology devotes 15 pages to neurology, 7 to endocrinology, 6 to respiration and phonation but only one paragraph each to resonation and articulation. The neurological material, although occasionally speculative, will be useful to the instructor who wishes to include this topic in a beginning course.

The second section treats the major types of speech disorders, including articulatory defects, voice disorders, stuttering and dysphasia. The chapter on the etiology and diagnosis of disorders of articulation is least adequate. Only one paragraph is given to the phonetic examination and there is no discussion of the use of phonetic analysis in differential diagnosis. The outline for examination of the articulatory organs is incomplete and the functional significance of organic anomalies is not made clear. The chapter on voice disorders reflects the paucity of experimental and clinical studies of vocal pathologies in the American literature and

the regrettably common failure to utilize the European literature. The treatment of functional aphonia should either have been amplified or omitted. The discussion of the etiology of this condition is quite inadequate and the comments on treatment are hazardously uncritical. There are a number of errors in the discussion of paralysis of the larynx. Some of the procedures and references one would expect to find on esophageal speech are omitted. The chapter on the nature and etiology of stuttering brings together a considerable amount of research and subjects it to a critical analysis that will be found stimulating. The treatment of aphasia is simplified and clinically useful.

The third section deals with the atypical child. There are chapters devoted to speech retardation, cleft palate, cerebral palsy, hearing disabilities, blindness and mental deficiency. The material in this section provides a clear picture of the speech problems accompanying these conditions and is well adapted to the needs of the beginning student. One might wish that more had been included on the orthodontic and prosthetic problems of the cleft-palate child, that the material and references on lip reading had been amplified, and that something might have been said on the problems of the non-organic feeble-minded but these omissions were quite probably dictated by limitations of space.

The book is clearly and interestingly written. An eclectic point of view is maintained throughout. There is a fruitful combination of research data with clinical experience. The exercise material is original and, on the whole, good.

C. R. STROTHER, *University of Iowa*

Interpretative Reading. By SARA LOWERY and GERTRUDE E. JOHNSON. New York. D. Appleton-Century, 1942; pp. xx + 607.

When two people as widely known as are these two authors, not only for their own skill in doing, but also for their ability to teach others why and how to do—when two such authors collaborate in the writing of a text based on their years of study and teaching and experience, the result should be something to look forward to. In the present volume they have not disappointed us. Their treatment of interpretative reading is original in its approach, deceptive in its apparent simplicity, yet profound in its basic implications.

Interpretative reading is here presented as a creative art, the aim of which is "to convey an idea, a mood, a concept," the concept in this particular art being the reader's "own understanding of the author's meaning." The artist himself must not only "have a concept and have material through which this concept is to be revealed, but he must find a way of handling his material so that it may express his concept."

In pursuance of this principle, much thought is given in the text to the development of techniques both of getting the concept and of revealing it to the audience. With all the attention to techniques, however, the authors take sharp exception to the belief that technique is everything, that form can replace spirit. "*The whole of any art includes both form and spirit.*" Stress is laid, therefore, on the development of habits of concentrating on the concept itself through the enrichment of sense-imagery—the habit of thinking with the senses.

Measured by actual amount of space, more attention is given to the process of revealing the meanings to the audience than to getting the meaning in the first place, which may be just as well. Following a chapter on "Technique of Thinking," come chapters on "Dramatic Timing," "Structure" (including such concepts as climax, contrast, patterns, emphasis and subordination), "Illusion," "Use of the Voice," and "Interpretation of Meanings." Further discussions of backgrounds, introductions and programs, choral reading and interpretative reading for the radio complete the textual portion of the book.

The text is readable and the treatment is teachable. Without attempting any erudite development of a theory of art, it does at the same time give the student an entirely adequate understanding and appreciation of the particular art of interpretative reading. The techniques of getting the author's meaning and of revealing that meaning are based upon the comprehension of reading as a creative art.

If any criticism is to be offered, it would seem to be chiefly on the order of presentation of the various topics. One has the feeling at times of moving backward through the text, rather than by orderly progression from the beginnings through a steadily mounting development. Those who will use the book will no doubt work out their own

order by which the various aspects of interpretation are taken up in class.

The choice of selections is unusually good. There is the permanence of much that is old together with the freshness of much that is new.

This is a book you will want in your library, whether you use it for a text or not. It appears to this reviewer that many of you will want to use it in your classes.

GILES WILKESON GRAY,
Louisiana State University

Inner Springs. By FRANCES LESTER WARNER. Boston: Houghton Mifflin Company, 1942; pp. 189.

This book is light reading. It deals with topics relating to the life, a particular family. It reads like fiction. Only one chapter in it is of particular importance for the student of public speaking—the chapter entitled "The Visible Audience"—and even this part makes no pretence at presenting a technical analysis of its subject. Rather, it presents the shrewd observations of a creative writer.

These observations bring out three points about audiences and the speaker-audience relationship which though by no means unfamiliar to us are, however, so interestingly stated that the chapter is sure to make each seem more vividly vital than it seemed before. The chapter relates the experiences of Mrs. Brewster with women audiences, and sets forth each point with narrative informality.

The first point gives force to Overstreet's suggestion that the members of the audience should be treated by the speaker as individuals. Never, until Mrs. Brewster found herself on the platform "had she dreamed that individuals in a large gathering could be so visible . . . that the lecturer in front of her might be looking at the expression on her face." The idea is presented in some detail.

The second point refers to the special phase of the circular speaker-audience response of which speakers appear to be more sharply aware than are teachers of speech. "In every audience," says Mrs. Warner, "there were faces that she returned to as safety points for her glance to rest on." Mrs. Brewster's favorite was a woman who "had set the tone for an entire audience one heavenly afternoon" through the quality of her "spirited attention." Reliance on these "safety points" is often treated by us teachers as a weakness. Mrs. Warner is not critical of it.

The third point has to do with the *making* of the audience. Our usual ideology about this process comes to us from the student of mob psychology who is greatly interested in the fact of the solidification of diverse minds which an audience situation may create. Mrs. Warner presents here the opposite result. According to her, the hearers often "*come* into the hall a terrifying multitude. . . . They sit in serried ranks, conventional rows of formidable faces. . . . But give them one thought worthy of their thinking and they break their serried ranks. Each individual is vividly herself, working her mind in the currents of the thought. . . ."

Perhaps all this is good science.

EDWARD Z. ROWELL,
University of California

The Penguin Hansard, Vols. 1-5. Taken verbatim from the House of Commons Official Report of Parliamentary Debates. Harmondsworth, Middlesex, England, and New York: Penguin Books, Ltd., 1940-1942; pp. app. 300 in each vol. $.25.

It was 1771 before the public press could publish legally what its reporters could remember having heard in the debates of the House of Commons, and it was not until 1909 that the House itself authorized the publication of a complete report, compiled by a staff of official reporters. In the intervening centuries public knowledge of what the members of the House did was provided by an official journal, but what they said was seldom available in impartial or accurate accounts. In the earliest days reporters attended sessions of the House, prohibited from taking notes, and then inscribed from memory what they thought they had heard. By 1811 the situation had improved with the publication of *Hansard's Parliamentary Debates,* a relatively full report of House proceedings based upon accounts compiled from a number of newspapers of varying political complexion. In 1891 the House let a contract for the publication of a report of its debates by a private printer and Hansard's name dropped from the title. Until 1909 this practice was followed, though unsatisfactory because of the condensation of speeches, usually to about a third of their original length. In that year the House began

the publication of its own verbatim account of all proceedings, a procedure long since adopted by the American Congress. Except for some secret sessions held in time of war these reports have since been available to the British public.

Only a few hundred copies of each issue were sold, however, and the public still relied chiefly upon newspaper accounts, often colored by the politics of the paper, for information as to what their representatives said. Periodically since the summer of 1940, however, the Penguin Books company has been publishing a small, cheap edition of parliamentary debates, taken verbatim from the official reports of the House of Commons, under an adaptation of the old title, *The Penguin Hansard*. These volumes have achieved a wide circulation in Great Britain and are of increasing significance as devices for bringing the common man closer in touch with what actually is said and done in the parliament of his nation. The experiment in citizen education provided by these records is well worth watching; it may suggest a fresh approach for America in bringing the average voter to participate more intelligently in the discussion and debate of public affairs.

The Penguin volumes do not provide a record of legislation, but include only abridged though sometimes full, versions of speeches and statements made from the floor of the House. Some of the debates are heavily edited, omissions being indicated by the traditional symbols. By a careful comparison with the official reports of the House of Commons one is led to feel that the editing has been done with intelligence and impartiality, although the fact of editing itself cannot do other than make the debates seem more compact, unified, and dramatic. Occasional editorial comments give the contemporary setting of the debates; these are brief and pointed. Each volume presents the debates in their chronological order except when a topical treatment, "finance," "food," and so on, provides a more unified pattern for the reader to follow. An index of the speakers and their remarks is included in each volume.

For the teacher or student interested in following the debates of the House of Commons from the standpoint of rhetoric or history, the *Penguin Hansard* provides an excellent record. It offers a convenient and economical device for studying the contemporary parliamentary speeches of such men as Attlee, Churchill, Eden, Greenwood, Hoar-Belisha, and Morrison.

J. JEFFERY AUER, *Oberlin College*

The General Basic English Dictionary. Edited by C. K. OGDEN with the help of a committee of the Orthological Institute. New York: W. W. Norton & Co., 1942; pp. x + 441. $2.50.

The System of Basic English (1934), as many JOURNAL readers know at first hand or from the late Professor Greene's review (QUARTERLY JOURNAL OF SPEECH, 21: 110-114), constituted 850 words, selected, not solely according to frequency of use, but according to the basic needs of simple and reasonably accurate communication. In 1934 Professor Ogden saw the system as a relatively easy international auxiliary language, and as a rational introduction to English, both for those to whom English is foreign and for native users who want a logical approach to grammar. Today he maintains the same virtues for the system, and in addition widens his goal to "all who are still making discoveries about words and their meanings."

The *Dictionary*, along with *The New Testament in Basic English* (1940), carries on the work of making logical, word meanings and constructions. Some 20,000 English words are listed, covering at least 40,000 special senses and idioms. The selection is intended to be *general*, i.e., "designed to give as wide a range of words as possible without attempting to be a detailed guide to special fields." Accordingly, words of foreign origin, the language of the humanities, and the current vocabulary of the sciences are well represented. Because of the difficulty that learners have with idioms and with conjunctions, adverbs, and prepositions, particular attention is paid to them.

Each word is explained in the vocabulary of Basic English. To use the volume, therefore, the non-English speaker needs only to know the meaning of the 850 Basic words and of prefixes and suffixes. The editors thus imply that the learner, e.g., a Spaniard, will proceed more rapidly than if he uses a Spanish-English dictionary of the conventional type. Whether he will actually improve either the speed or the accuracy of learning to think in the new language seems questionable. It is questionable, also, whether

the English speaker will improve the accuracy and extent of his thought by relying on this dictionary rather than on one whose expositions are not bound by an 850-word vocabulary. Professor Ogden's definition of *proselyte* as "person making change from one religion, etc., to another" may reflect usage with sufficient accuracy, but it seems to lack the clarity and fullness of the version in *Webster's Collegiate:* "A new convert, esp. to some religious sect, or to some opinion, system, or party." (The same can be said of *iconoclast, idea, mind, facetious, neutral,* and probably a majority of the nouns and adjectives; as a class, the verbs come off better.) To the finely perceptive and semantically minded student, such comparisons are interesting and often instructive, just as it is often illuminating to compare the *New Testament in Basic English* and *Plato's Republic in Basic English* with other translations. But if the young writer and speaker can be persuaded to use even one dictionary, he would be well advised to stick to the orthodox variety. In final analysis, the *Dictionary* would appear to be best adapted to the non-English speaker who knows the 850-words and who does not have recourse to a bi-lingual dictionary.

The *Dictionary* indicates pronunciation by phonetic symbols that are a modified form of those in Jones's *An English Pronouncing Dictionary,* and the pronunciation followed is essentially that of Jones. No variants are indicated in the text, although in the Foreword the editors sensibly suggest that there is considerable variety in English pronunciation the world over.

KARL R. WALLACE
University of Virginia

War Words: Recommended Pronunciations. By W. CABELL GREET. New York: Published for the Columbia Broadcasting System by Columbia University Press, 1943; pp. 137. $1.50.

Professor Greet refers in his Preface to the pleasure Dr. Johnson expressed on hearing "that a prayer had been offered for the makers of dictionaries." It might be apt if we remind ourselves of another (to be sure, somewhat pompous) remark of his: "Dictionaries are like watches; the worst is better than none, and the best cannot be expected to go quite true." The common sense which pervades this book and the author's extensive knowledge of phonetics makes this watch, at any rate, tick as true as one could posssibly desire.

The bulk of the list of recommended pronunciations deals with "the names that the War has made prominent," though it is a bit surprising to find *Hoboken* not far below *Hirohito* and *Hitler.* Here and there one finds a sprinkling of "certain common English words whose alternative pronunciations cause domestic conflict of a different order." Happily, in case of doubt, Professor Greet has not pontifically prescribed a mythical "correct" pronunciation, but rather he described "what is national, contemporary, and reputable." The last of these criteria may be more subjective than the other two, but one may safely trust the judgment of so experienced a worker in the field as Greet undoubtedly is.

Theoretically, the words to be pronounced may be transcribed in a number of ways. A phonemic orthography is always ultimately the best, from the scientific standpoint. Alternatives are, a phonetic orthography or transcription according to the conventional vagaries of English spelling. "The ideal dictionary," the author admits, "would probably employ IPA in a key for the learned and a simple respelling according to English conventions in a key for the unlearned and fearful." The book was written to assist speakers of the Columbia Broadcasting System; but the fact that the two keys actually used throughout this book are a simplified Websterian alphabet, and a phonetic respelling without special accents, does not necessarily imply lack of learning and timidity on the part of the harassed announcers of the CBS staff. The transcriptions "have proved useful in spite of their defects," and it would be merely pedantic to deny the value of pragmatic tests.

Disagreements as to the pronunciation of some words are almost inevitable, but probably they will be few. No doubt, arguments could be brought forth for several, equally "correct" pronunciations. For example, the name of Count Karolyi (p. 66)—incidentally, the spelling is Károlyi—could well be (in the phonetic key of the book) *kah'-ro-yi* rather than *kah'-rol-yi;* and of the Chinese word *ho* "river" (p. 59) *hɔ* for *hoh,* or even *huh.* But these are mere trifles that do not matter.

The Columbia Broadcasting System has made the best possible choice in selecting

Greet as their speech consultant. Only a man who asserts that it is "any citizen's right to be his own professor of English," can be entrusted to advise his fellow citizens on the matter of pronunciation.

THOMAS A. SEBEOK, *Princeton University*

English Usage. By ARTHUR G. KENNEDY. New York: D. Appleton-Century Company, 1942; pp. xi, 166. $1.25.

The National Council of Teachers of English has added to its list another significant monograph: *English Usage* by Arthur G. Kennedy, who has given many years of study to questions of English usage. All students of the English language will remember his important work *Current English*, published in 1935, in which he attempted to set forth in a scientific manner a compendious body of facts which he had gleaned from numerous authorities and had accumulated from his own personal observation of present-day English. This volume carries the study of usage one step further. Professor Kennedy is not here concerned with the details of usage in themselves but with the study of the method to be employed in order to arrive at a decision as to what is and what is not good usage.

Language is ever changing. What is good usage today may not be good usage tomorrow; what is slang and ungrammatical today may become standard English overnight. Each individual therefore needs some means of determining for himself, as much as he can, the various levels and aspects of linguistic usage. The knowledge of particular rules laid down by authoritarians is not sufficient for a person concerned about whether he should employ such expressions as: *It's me, None are, Everyone . . . they, Kind of silly, I can't help but eat it, The reason . . . was because, The reason why, Try and get it, Aren't I?* He needs to understand the principles involved so that when he hears or sees other phrases from day to day he will be able to settle in his own mind what position he will take. Each question of usage should be tackled in a systematic, thoroughgoing manner by applying tests of various kinds.

This little volume maps out in a highly readable and interesting fashion a procedure to be followed on questions of usage. For instance, in settling a question of pronunciation Professor Kennedy shows that it is necessary to have a fundamental knowledge of the elements of phonetics, ability in using the phonetic alphabet, some idea of the various dialects in the English-speaking world, an understanding of the history of the English language so that tendencies and developments can be comprehended, and some knowledge of the psychology of those employing the language. Each point is ably illustrated and references to articles and books treating the question involved are cited so that the person can go further in his study.

English Usage is aimed primarily at teachers of English but the layman concerned with problems of language will find it an excellent introduction. The teacher of English will discover it to be extremely helpful in giving to the student the proper attitude toward language so that in the face of inevitable linguistic change he can always steer an even course and not fall among the "pedantic purists" who never yield no matter what "logical arguments batter at their mental doors" or among the "amiable acquiescent" who are willing to liberalize usage to such an extent that they lose sight of the goal and forget that the ninety and nine are looking to them for leadership and guidance in this field. Professor Kennedy ends on the note of raising the level of usage. His sanity and soundness of judgment are voiced in his last sentence, a sentence that summarizes the book: "Thinking is changing, and language must change to keep pace with it, and the great problem at this time is to organize both, and keep both within reasonable bounds."

MARGARET M. BRYANT
Brooklyn College

The Best One-Act Plays of 1942. Edited by MARGARET MAYORGA. New York: Dodd, Mead and Company, 1943; pp. 265. $2.50.

It is no very good sign for the theatre that only five of the ten plays in the latest Mayorga collection were written for the stage; four are radio scripts and one a moving-picture scenario. Moreover, of the five stage plays only one deals with material of immediate significance, whereas all five of the nonstage scripts are concerned with one aspect or another of the present world conflict.

The radio plays include Stephen Vincent Benét's well-known *They Burned the Books*,

Norman Corwin's stirring *We Hold These Truths*, a somewhat naïve Oboler script *Memo to Berchtesgaden*, and Howard Vincent O'Brien's *So Long, Son*, which expresses pretty well the mood in which a good many American parents have sent their sons off to war.

This reviewer has not seen the Paramount short subject, Maxwell Shane's *We Refuse To Die*, the scenario of which is printed here, but it seems to be a simple and dignified treatment of the Lidice outrage which ought to be powerful on the screen.

Of the stage plays, Barbara Elgin Jones' *City Symphony* is perhaps the most interesting. It expresses with freshness and without mawkishness the suffering of underprivileged youth in the large city. Tennessee Williams' *The Last of My Solid Gold Watches* is a nostalgic character sketch. Gwen Pharis Ringwood's *The Courting of Marie Jenvrin*, although conventional farce at bottom, has the merits of youthful good spirits and an unfamiliar setting, the Canadian Northwest. John Kirkpatrick's *The Strangest Feeling* is conventional farce. Evelyn Neuenburg's *House Divided* is an all-women's play set in Germany today. Its heavy drama is conventional and it has little verisimilitude.

BARNARD HEWITT, *Brooklyn College*

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25 Non-Royalty American Comedies. Compiled by WILLIAM KOZLENKO. New York: Greenberg, 1943; pp. 430. $2.50.

The plays in this volume are on about the level, neither worse nor better, than one expects to find in a nonroyalty collection. That is to say one finds in them little originality and mediocre craftsmanship. This does not mean, of course, that many of them will not find frequent production by school, camp and club groups, nor that audiences will not enjoy them.

Remember Your Diaphragm by Meyer Hanson, a farce surprisingly enough about a voice class, is more skillfully handled than the multitude of other farces in the volume; and *Keep Me A Woman Grown*, a comedy-drama of Kentucky by Gladys Charles and George Savage stands out as the most substantial piece.

Others which for one reason or another seem a little above average are *From Paradise To Butte*, a western by Robert Finch; *The More The Merrier*, sophisticated comedy by Stanley Kauffmann; *The Man of the House*, rowdy farce by Robert Welles; *The Package For Ponsonby*, rural comedy-drama by John Davis; *Over Fourteen And Single*, early New York State farce by Lauren Williams; *For Better Or Worse*, hill-billy farce by Susie Sinclair; *Outbound For Romance*, a mild comedy, all women, by Ruth Kane; and *For A Rainy Day*, a farce about a scatter-brained woman by Barry Heenan.

BARNARD HEWITT, *Brooklyn College*

The Writer's Radio Theatre, 1941. Edited by NORMAN S. WEISER. New York: Harper and Brothers, 1943. $2.00.

The fact that this anthology of the ten outstanding radio plays of 1941 has been delayed in publication for more than a year indicates the extent to which the vicissitudes of war have affected the publishing business. The tardy appearance of the book makes it no less valuable, however, because it gives eloquent testimony of the increased maturity of radio as a medium of education.

The Writer's Radio Theatre, 1941, is a companion volume to Mr. Weiser's *The Writer's Radio Theatre, 1940-1941*. Unlike the earlier book, its emphasis is given to the themes of war and national emergency. In reading the ten plays contained in the new anthology, there is cause for satisfaction in the fact that American radio writers were not lying supinely on their backs, during the days of our complacent detachment before Pearl Harbor. There is encouragement in the assurance that our radio prophets may be trusted, and that their use of a powerful instrument of public instruction guarantees our democratic enlightenment.

In addition to the ten outstanding plays of 1941, the volume contains the complete script of *We Hold These Truths*, the Bill of Rights show by Norman Corwin, which was aired by the four major networks on December 15, 1941. This production was, beyond doubt, the most distinguished single achievement in the history of radio, and its pre-eminent position in *The Writer's Radio Theatre, 1941*, is fully justified.

The ten plays include *Stronghold of the Buccaneers*, by Hans Christian Adamson; *Millions for Defense*, by Arch Oboler; *The Welburns—Confidential Report*, by Arch Oboler, *Native Land*, by Robert L. Richards and Robert Tallman; *This Precious Freedom*, by Arch Oboler; *Welcome to Glory*, by Kenneth Webb; *Thanks to Mr. Shakespeare*,

by John L. Greene; *Splash of Water*, by Charles Martin; *The Horla*, by Milton Lewis; and *Hollywood Doctor*, by Budd Schulberg.

A glossary of radio terms, notes on the plays and writers, a list of agents for radio plays, and a half-dozen pictures of radio players in action, supplement the scripts.

HERBERT V. HAKE,
Iowa State Teachers College

Speeches and Documents in American History, Vol. IV: 1914-1939. (No. 491, *The World's Classics*.) Selected and edited by ROBERT BIRLEY. London: Oxford University Press, 1942: pp. xix + 300. $.95.

The reawakened interest of Americans in the domestic and foreign affairs of Great Britain has been heartily reciprocated by the British during the past year. Although the 1942 list of British publishers was cut almost in half, about 60 of the 700 titles on political and economic subjects concern the United States. One of the most interesting of these volumes is the collection of speeches and documents illustrating the history of the United States from Woodrow Wilson's neutrality message to the Senate in August, 1914, to Franklin Roosevelt's broadcast appeal for neutrality on the day when Great Britain and France declared war against Germany in September, 1939. This volume, number four in a projected series which is to begin with the Declaration of Independence, primarily emphasizes the two chief American issues in which the average Briton would be interested: the development of America's foreign policy during the last quarter of a century, and the social and political aspects of the New Deal of the last decade.

In interpreting America's foreign policy, the compiler has done well to include, for his fellow Britons, a fair warning of the fundamental, though perhaps currently latent, tendencies toward isolationism. In the collection is the seldom recalled Gore-McLemore Resolution of March, 1916; Warren G. Harding's "Return to Normalcy" speech in which he made the absurd and paradoxical statement that "tranquillity at home is more precious than peace abroad"; and William E. Borah's classical statement of the case for isolation in a broadcast on Washington's birthday, 1936. Barring the inclusion of an editorial by Chicago's Colonel McCormick, no trinity of documents could give a fairer warning to our allies of the strength of the illusion which dominated America's foreign policy for the greater part of the last quarter of a century. In the area of domestic policies the compiler has been, perhaps, less successful in showing both sides of the coin. The case of the New Deal is fairly illustrated by a parade of legislative enactments and two Roosevelt speeches but, except for quoting from the adverse decisions of the Supreme Court in cases involving the N.R.A. and the A.A.A., there is scanty evidence to indicate the extent of the opposition to the policies of the Roosevelt administration. Despite this one shortcoming the volume should do a satisfactory job of interpreting the American political scene of the past twenty-five years to the intelligent and curious citizen of Great Britain.

The chief interest of an American reader in a collection of speeches and documents designed to interpret his nation to his British allies is not so much in the usefulness of the texts themselves, but in the fairness and consistency of the entire collection as an adequate representation of his country's progress and development. Any final judgment pronounced upon Mr. Birley's collection in this light is bound to depend in large measure upon the political philosophy of the reader; with this note of warning the present reviewer would record that within the exacting limits of 51 items contained in a pocket-size book the editor has shown remarkably good judgment and an awareness of major political trends which reflects an honest picture of the American people. The texts of the speeches (thirteen in number) and documents (thirty-eight) are intelligently edited, omissions are consistently indicated, and editorial comments are brief but lucid. In addition to a good index the volume also contains an interesting glossary of American political terminology.

J. JEFFERY AUER, *Oberlin College*

OLD BOOKS*

KARL R. WALLACE, *Editor*

An Introduction to the Art of Reading with Energy and Propriety. By JOHN RICE. London: Printed for J. and R. Tonson, in the Strand, 1765; pp. 322.

In the eighteenth century instruction in elocution depended to a great extent upon the mechanical rules formulated by the writers of that time. The best known of these, John Walker and Thomas Sheridan, gave many detailed rules governing such matters as inflection, pause, emphasis, force and gesture. Reading aloud was largely a matter of following detailed and specific rules or, as Walker advised, imitating the teacher exactly. John Rice is rather important because he casts aside most of the rules formulated by his contemporaries and advocates a more natural method of reading. In this book he is rather severe in his attack on the theories and rules of Sheridan, holding that they lead to artificiality and often to affectation in reading. He proceeds to offer a few principles of his own, but concentrates largely on the behavior of the voice in relation to metrical construction, length of sounds and syllables, accent and the placing of emphasis. Unlike Walker and Sheridan, he says nothing about gesture.

The fundamental principle governing all reading, according to Rice, is that the reader must himself understand what he reads before he can read it aloud to others: "The Art of Reading consists in conveying to the Hearer the *whole meaning* of the *Writer.*" To understand, however, is not enough, he says, for many who do comprehend perfectly what they read are incapable of conveying the meaning to others because they have not cultivated the art of reading. A discussion of the principles of the art is therefore necessary.

The style of reading, Rice says, should be that of natural, conversational speech and, therefore, must have no appearance of study or affectation: ". . . the monotony of the Artificial Declaimer is most disgustful. . . . This error [regular succession of inflections] may be imputed, in a great Degree, to their dealing generally in Poetry and Blank Verse. . . . The lines drawn up in Rank and File, with a capital Initial at the Head of each, look formidable, and seem to demand a peculiar Degree of Sound and Energy."

Rice applies his analysis of the length of sounds and syllables to the modulation of the voice which, he says, "depends entirely on the *long* and *short, loud* and *soft* manner of pronouncing Words, and not on the *high* and *low* tones of those Words." He disputes Sheridan's statements in regard to accent. Sheridan had said that the syllables of a word have unequal accent, that only *one* syllable of even a polysyllabic word should be accented. This is not true, says Rice, for such words as *manifold, circumspect, manuscript* and others of the same kind are equally accented on the first and last syllable, but the accent on one syllable is loud and short, on the other soft and long.

On the general resemblance between sense and sound, Rice again takes issue with Sheridan who had said that the reader should sound the words in such a manner as to imitate the things they signify. Rice says that this is impossible and would only lead to an appearance of affectation for there are many objects which cannot be imitated by the voice. The chief purpose of speech "is to *inform* the mind of the Hearer; that of engaging the Ear with fanciful modes of Sound or Expression, is a subordinate one."

The examples cited in this review are not intended as a complete summary of the author's theory. They were chosen as perhaps the most striking illustrations of his departure from the artificial and mechanical principles of his contemporaries and of his insistence on a more natural method of reading. There is no evidence, however, that Rice had any following. In the latter part of the century Walker and Sheridan were still the most popular writers on elocution.

CHARLES A. FRITZ, *New York University*

History and Illustrations of the London Theatres. By CHARLES I. M. DIBDIN. London: J. Moyes, 1826; pp. 94.

* In continuing the annual section on Old Books, the JOURNAL intends to make some contribution to the history of speech, particularly as revealed by books on phonetics, voice, and pronunciation; on interpretation, acting, and the theatre; and on the principles of rhetoric and public speaking. Reviews should be sent to Karl R. Wallace, School of Public Speaking, 59 West Range, University of Virginia, Charlottesville, Virginia.

This handsome quarto volume, of which only twenty-five copies were printed, contains descriptions in considerable detail of the Covent Garden, Drury Lane, and Haymarket theatres, the Royal Opera House, and Astley's Amphitheatre, and these descriptions are copiously illustrated with engravings which include exterior and interior views, ground plans, and in some cases sectional plans. Since all of these theatres were built or rebuilt between 1800 and 1826 (Covent Garden 1809, Drury Lane 1812, 1818, 1823, Haymarket 1821, Opera 1816, Astley's Amphitheatre 1804) the book is a valuable source of information about the physical characteristics of London theatres in the nineteenth century.

Covent Garden had a horseshoe shaped auditorium, and although Wyatt built the Drury Lane in 1812 on three-quarters of a circle, it was altered to the horseshoe shape in 1822-23. The Haymarket was rectangular. The Opera and Astley's built on a portion of an ellipse. Forty feet was about the normal width of proscenium opening. Aprons were about twelve feet deep, except that of the the Opera, which was about twenty-six feet deep. Fifty-five to sixty feet stage depth behind the proscenium arch was standard, except in the Opera Theatre which had only thirty-six feet. Proscenium and apron boxes were the rule, although proscenium doors were on the way out. Dibdin says the Covent Garden had no proscenium doors, thus apparently contradicting the testimony of the sketch Nicoll (*The Development of the Theatre*) reproduces from *The Covent Garden Journal*. Drury Lane had none in 1812, but they were added in 1818, and apparently removed in 1823. The Haymarket was still lighted by oil, but the other theatres all used gas. The standard scenery consisted of wing flats about twenty feet high and four feet wide, and back flats in two panels, each half about twenty feet high and fourteen feet wide. The stage floors were raked about one foot to every twenty feet of depth.

Astley's Amphitheatre presents some features of special interest. It had a movable proscenium and, says Dibdin, the largest and most convenient stage in London. At the back were immense platforms or floors rising above each other the whole width of the stage. These were used in simulating battlements, heights, bridges, mountains, etc. They were strong enough to support men on horseback, even a full size mail coach, and yet were so constructed that they could be set up and struck quickly by a combination of machinery and man-power.

The copy of Dibdin's book in the Brooklyn Public Library (Plaza) has sixty-five added plates, including exterior views of the Odeon, Favart, and Comedie Italienne Theatres as of 1818, and the music and lyrics of several songs sung at Marybone Gardens in the year 1753-54.

BARNARD HEWITT, *Brooklyn College*

American Comedies. By J. K. PAULDING and WILLIAM IRVING PAULDING. Philadelphia: Carey and Hart, 1847; pp. 295.

In spite of their shortcomings in dramatic construction, the four plays in this volume nevertheless reflect a nationalistic and realistic bias eventually to set the tone of native dramaturgy in the United States. *The Bucktails; or, Americans in England* is the only one of the comedies to have a setting outside America. James Kirke Paulding composed it soon after the War of 1812, and revised it for inclusion here. A keen and actable satire, *The Bucktails* is directed against the Englishmen's view of Americans as primitives likely to "wear copper rings in their noses—eat raw meat—paint one-half of their faces red and the other black—and go about positively half naked." The remaining plays, written by Paulding, Sr., in collaboration with his son William, tend to be labored and extravagant, although they do contain some penetratingly caustic observations. In *The Noble Exile* two young Americans reveal to some obtuse Boston society folk that their idol, Count Stromboli, is really a disreputable poseur. *Madmen All; or, The Cure of Love*, which has Philadelphia for its locale, indicts the "new" romantic school of novelists, a particular anathema of James Kirke Paulding. The final play in the volume is *Antipathies; or, The Enthusiasts by the Ears*, in which conservative and progressive elements of contemporary New York are pitted against each other. Conservative Jacob Changeless is the victor.

These plays, evanescent though they be as satirical pieces, possess a challenging spirit of no little historical interest. They were published with the clear intent, stated by James Paulding in his Introduction, to encourage other writers in developing a genuine native drama, independent of foreign influences. "Like every other people," he declared, "we require a drama of our own manners, habits, character and political institutions; and such a drama, it seems to me, if sustained with sufficient spirit by American writers, would

take root and flourish in the United States."

The struggle for a national drama is thus seen as substantially a struggle for the recognition of native and contemporary subject-matter; and nationalistically-minded writers insist upon such recognition throughout the first half of the nineteenth century. With dramatists James Nelson Barker, Mordecai M. Noah and Anna Cora Mowatt, the Paulddings foresaw that only stultification could result from slavishly imitating alien models. They published their *American Comedies* with the modest hope, "not indeed very sanguine, that this experiment may at least be sufficiently successful to stimulate others better qualified to excel in this rather neglected species of literature." As indicative of an attitude of mind, viewed in historical perspective, rather than as accomplished drama, these plays will repay investigation.

JONATHAN CURVIN,
Vanderbilt University

[Charles Butler], *Rhetoricae libri duo, quorum prior de tropis et figuris, posterior de voce et gestu praecipit: in usum scholarum*. Oxford, 1598. Also Oxford 1600, 1618, London 1629 (1635?), 1642 (also Leyden 1642), 1649, 1655, and perhaps other editions.

Charles Butler (c.1560-1647), author of *The Feminine Monarchie, or a Treatise concerning Bees*, also wrote on other subjects, including rhetoric. The first of his two works on rhetoric, *Rhetoricae libri duo*, did as much as any other Englishman's interpretation of Ramus and Talaeus to perpetuate the lamentable Ramean divorce of rhetoric from substantial content, and to make possible, if not inevitable, the subsequent even more unfortunate development of our pseudo-Aristotelian, most un-Aristotelian, notion of logic-in-rhetoric. Indeed, Butler's edition of *Rameae rhetoricae libri duo*, Oxford 1597 or earlier, may be looked upon as the first edition of the work which—with cutting down of direct borrowing in successive editions, changing phraseology and format, supplying new examples, and adding substantial new ideas—came to be Butler's own in fact as well as in name.

John Brinsley's endorsement, in *Ludus Literarius; or, The Grammar Schoole*, 1612, offers all the general comment necessary:

> Or instead of Talaeus, you may use Master Butlars Rhetoricke, of Magdalens in Oxford, printed in Oxford: which I mentioned before: being a notable abridgement of Talaeus, making it most plaine, and farre more easie to be learned of Schollars, and also supplying very many things wanting in Talaeus. Both it and the commentary [of Claudius Minos] together, are almost as small as Talaeus alone, and not a much greater price, though the worth be double. It is a booke, which (as I take it) is yet very little knowne in Schooles, though it have beene forth sundry yeares, set forth for the use of Schooles; and the use and benefit will be found to be farre above all that ever hath beene written of the same.

The "plaine and easie" presentation of the Ramus-Talaeus rhetorical doctrine is, of course, the important part of Butler's *Rhetoric*, but there is no need or space for discussing that doctrine here. The following remarks touch only upon a few of the "very many things wanting in Talaeus" which Butler supplied. Except as noted, references are to the London edition of 1629, the first with Butler's name on the title page.

The principal additions in mass to the first book are: the insertion of a full table of the figures of speech; the expansion of chapter 14 (Talaeus 16) from two and a half to forty pages; and the addition of a chapter, "Appendix de figuris secondariis." Chapter 14, the longest in the book, divided into sections and paragraphs set off by special type, is an extended treatment of poetic metres. The contemporary practice of including poetics, or the mechanics of poetry, under the heading "rhetoric" is nowhere better illustrated.

Attention should also be called to the insertion, in all editions, of fourteen lines from *Ruines of Time* (1590) as an example of *numerus poeticus* or *rhythmus*. The poet is not identified in the 1597 edition of Ramus, but from 1598 on Spenser's name appears and those of other English poets. In 1629 there are listed as comparable with Homer, Virgil, and Ovid: SIDNEY, SPENSER, DANIEL, DRAYTON, SYLVESTER, WITHER, "atque imprimis horum omnium magister, unicum caligantis sui seculi lumen, D. GALFRIDVS CHAVCER."

The second book has, besides routine modification of Talaeus, one completely new chapter, "De voce distinctionum." This is probably an original and certainly an excellent treatment of English intonation. [Cf. my article in *American Speech*, XIV (1939), 39-43.]

The greatest contribution which Butler made to rhetoric in 1629, however, was the publication of a separate work, apparently first bound up with the *Rhetoric*, his *Oratoriae libri duo*, on sound classical principles. The *Oratoria* deserves its own review.

LEE S. HULTZÉN, *University of Missouri*

IN THE PERIODICALS

DORIS G. YOAKAM, *Editor*

RHETORIC, PUBLIC ADDRESS, AND RADIO

BOAS, GEORGE, "A Basic Conflict in Aristotle's Philosophy," *American Journal of Philology*, LXIX (April, 1943), 172-193.

The purpose of the author in writing this article is to gather some of Aristotle's presuppositions into logical form.

BUNN, GEORGE W., JR., "The Old Chatterton," *Journal of the Illinois State Historical Society*, XXXVI (March, 1943), 7-20.

A brief history of a famous old opera house in Springfield, Illinois, tells of the variety of talent that appeared there, including such lecturers as Artemus Ward and Ralph Waldo Emerson.

CARLTON, LEONARD, "Voice of America: The Overseas Radio Bureau," *The Public Opinion Quarterly*, VII (Spring, 1943), 46-54.

Relay broadcasting, recorded programs for outpost use, shortwave and other types of radio activity are described in this delineation of the role American radio is playing overseas.

CARROTHERS, GEORGE E., "Better Public Speech for Modern Life," *The American School Board Journal*, CVI (June, 1943), 21-22.

Effective, thoughtful speaking is of greater importance in a democracy than is commonly realized. Ability in public speaking will be even more important in the future.

CHILDS, HARWOOD L., "Public Information and Opinion," *The American Political Science Review*, XXXVII, (February, 1943), 56-68.

The public opinion activities of the Federal government during the first year of the war are reviewed in this article.

GIBSON, GEORGE M., "How to Listen to a Sermon," *Religion in Life*, XII (Spring Number, 1943), 223-230.

The author gives advice to the church audience upon where to sit and how to listen to a sermon. He emphasizes the importance of the church "hearing group."

HAGSTRUM, J. H., "The Sermons of Samuel Johnson," *Modern Philology*, XL (February, 1943), 255-266.

Twenty-eight sermons written for clergymen are attributed to the pen of Samuel Johnson.

HERMA, HANS, "Goebbels' Conception of Propaganda," *Social Research*, X (May, 1943), 200-218.

Goebbels prides himself on having created a "unique modern propaganda," which is the envy of all foreign experts.

KERR, WILLARD A., "The Psychological Background of Industrial Broadcasting," *Psychological Bulletin*, XL (May, 1943), 341-349.

What kinds of programs should be used by factory broadcasting systems? Popular preferences noted from studies of industrial broadcasting are analyzed in this article.

NELSON, WILLIAM, "Thomas More, Grammarian and Orator," *P.M.L.A.*, LVIII, (June, 1943), 337-352.

Thomas More's career as a lecturer was that of a humanist. He was a member of the "class of humanist civil servants."

PILLSBURY, W. B., "Propaganda and the Democratic State," *The Scientific Monthly*, LVI (June, 1943), 549-555.

The relationship and influence of speaker and audience are discussed in this article which analyzes methods and movements of propaganda in Europe.

THOMAS, J. WESLEY, "The Conversational Club," The New England Quarterly, XVI (June, 1943), 296-298.

A club was formed by James Freeman

Clarke and Theodore Parker in 1847 for the purpose of discussion. The member at whose home the club met served as chairman for the evening.

TURNER, RALPH HERBERT, "Propaganda and the Social Situation," *Sociology and Social Research*, XXVII (May-June, 1943), 363-372.

Even the best techniques of propaganda may fail if the social situation is not one of a receptive character.

DRAMA AND INTERPRETATION

BOLLINGER, EVANGELINE, "Alfred Noyes: Poetical Ambassador," *The Madison Quarterly*, III (March, 1943), 78-82.

In his poetry and in his lectures Noyes expressed his interest in international relations and in international peace.

HOUGHTON, NORRIS, "Theatre for the Common Man," *The American Scholar*, XII (Summer, 1943), 306-312.

The theatre of tomorrow must be brought to the people both in geographical and in economic accessibility.

KERNODLE, PORTIA, "Shows that Didn't Come Off," *The Players Magazine*, XIX (March, 1943), 11-12, 22.

The author of this article depicts the trials and tribulations of theatre producers of past centuries.

MCCONNELL, FREDERIC, "Theatre in Uniform," *Quarterly Bulletin of National Theatre Conference*, V (April, 1943), 17-28.

There is a definite need for the establishment of permanent and resident post theatre companies to supplement and complement the professional productions now sponsored by Camp Shows, Inc., and the volunteer self-developed informal shows put on by the men in camps.

MATTINGLY, ALETHEA SMITH, "Interpretation and the Actor's Art," *The Players Magazine*, XIX (March, 1943), 13-14, 30.

The values to be found by the young actor in taking a course in oral interpretation are many.

MERSAND, JOSEPH, "American Dramatists and the Axis," *The Players Magazine*, XIX (May, 1943), 9-10, 20.

Powerful anti-Nazi plays have been written and produced since 1933.

MERSAND, JOSEPH, "Radio Drama Goes to War," *The Players Magazine*, XIX (February, 1943), 6-7.

Authorities in civilian and military life have now sanctioned both the prose radio play and the radio dramatic poem as effective "weapons" in total war.

ORTIZ, FERNANDO, and RAFAEL MARQUINA, "The Negro in the Spanish Theatre," *Phylon*, IV (Second Quarter, 1943), 144-152.

The ability and artistry of the Negro as an actor is upheld by the authors, who lectured in Cuba upon the Spanish theatre.

RODELL, JOHN S., "Maxwell Anderson: A Criticism," *The Kenyon Review*, V (Spring, 1943), 272-277.

The author of this article criticizes Anderson as a playwright, and emphasizes what is wrong with "The Eve of St. Mark."

ROWE, KENNETH, "High School Dramatics in the Victory Corps," *The High School Thespian*, XIV (May, 1943), 1-2, 23.

The "High School Theatre for Victory Program" is explained.

SCHNEIDER, ALAN, "The End of Tea-Cup Theatre," *The Players Magazine*, XIX (May, 1943), 13-15.

The effect of the war on the theatre, and the effort of the noncommercial theatre in the war program are described.

SHUDOFSKY, M. MAURICE, "Charles Johnson and Eighteenth-Century Drama," *E.L.H.*, X (June, 1943), 131-158.

During a career in the theatre which lasted more than two decades, Charles Johnson wrote every type of play. In spite of the fact that his plays are little known and justifiably so from the literary point of view, he is admittedly one of the most representative playwrights of the period in which he lived.

STERN, MADELEINE B., "Louisa Alcott, Trouper," *The New England Quarterly,* XVI (June, 1943), 175-197.

The author describes Louisa Alcott's interest in drama and tells of her experiences acting in theatricals.

SPEECH SCIENCE

ANONYMOUS, "Letters via Recording," *Radio Retailing Today,* XXVIII (May, 1943), 24.

Service men may make "voice letters" in recording rooms in U.S.O. clubs. The content must be in English, military information is taboo, and a member of the club staff must listen to the playback before the record may be mailed.

ANONYMOUS, "Phones and Speakers: How Do They Work?" *Radio-Craft,* XIV (June, 1943), 547, 568.

This article explains the principles of operation of the electron-tube and other types of loudspeakers. Its purpose is to instruct "beginners" on "how electric impulses are changed back again into impulses of sound, to reproduce those spoken at the point of transmission."

BEERS, G. L., and H. BELAR, "Frequency-Modulation Distortion in Loud Speakers," *Proceedings of the I.R.E.,* XXXI (April, 1943), 132-138.

Loud-speaker distortion of a type that has not received general consideration is described in this article.

BEERS, G. L., and C. M. SINNETT, "Some Recent Developments in Record Reproducing Systems," *Proceedings of the I.R.E.,* XXXI (April, 1943), 138-146.

This article discovers factors of importance to be considered in obtaining satisfactory reproduction of sound from lateral-cut phonograph records.

EBEL, A. JAMES, "Characteristics of High Fidelity Systems," *Communications,* XXIII (April, 1943), 38-40, 42, 44.

A discussion of the characteristics that make for high fidelity in radio broadcasting and recording.

GRAMMER, GEORGE, "Recording Telephone Conversations," *Q.S.T.,* XXVII (May, 1943), 34-36.

This article details the requirements of an inexpensive, home-made pick-up device for getting the voice from the telephone line, an amplifier and a recorder.

GROSS, DESIDERIO, "Investigations Concerning Vital Capacity," *American Heart Journal,* XXV (March, 1943), 335-343.

New aspects of spirometric research such as the factor of "expiratory pressure" and its measurement, have practical value in investigations of the respiratory function.

RIFE, DAVID C., "Handedness and Dermatoglyphics in Twins," *Human Biology,* XV (February, 1943), 46-54.

This article discusses patterns in "intra-pair" differences in the handedness of twins.

ROYS, H. E., "The Measurement of Transcription in Turntable Speed Variation," *Proceedings of the I.R.E.,* XXXI (February, 1943), 52-55.

The widespread use of records in radio broadcasting renders important speed constancy or freedom from speed fluctuation. Equipment for evaluating the wow content as a single figure is needed for standardization purposes.

SCHNEIDER, DANIEL E., "Introduction to the Growth Concept of Nervous Integration," *The Journal of Nervous and Mental Disease,* XCVIII (July, 1943), 1-22.

The author introduces a concept of nervous integration directly dependent upon the dynamics of growth, and "brings together, under a new integrating principle, all the characteristics of the nervous system as a conditioning, coordinating, recording and a directing precision instrument."

SENTURIA, B. H., S. R. SILVERMAN and C. E. HARRISON, "A Hearing Aid Clinic," *The Annals of Otology, Rhinology and Laryngology,* LII (March, 1943), 131-145.

A report on the performance of individual hearing aids in relation to specific categories of defective hearing is included in this article dealing with the Hearing Aid Clinic of Central Institute for the Deaf and the Department of Otolaryngology of Washington University Medical School, St. Louis.

PHONETICS AND SPEECH USAGE

BENNETT, J. A. W., "English As It Is Spoken in New Zealand," *American Speech*, XVIII (April, 1943), 81-95.

New Zealand speech has distinctive idiosyncrasies.

CLOUGH, WILSON O., "Some Wyoming Place Names," *Southern Folklore Quarterly*, VII (March, 1943), 1-11.

Place names may originate from unusual or simple incidents or objects. They may be of aid, as they are in Wyoming, in tracing regional history.

DIRINGER, DAVID, "The Origins of the Alphabet," *Antiquity*, No. 66 (June, 1943), 77-90.

A description of opinions held by several scholars concerning possible origins of the alphabet, and an account of recent research upon this subject.

EATON, CYRUS, "The Professor Talks to Himself," *American Association of University Professors Bulletin*, XXIX (February, 1943), 34-42.

A business man makes a plea to university professors to use vocabularies less technical and more understandable to students and to the general public.

LOWIE, ROBERT H., "The Professor Talks Back," *American Association of University Professors Bulletin*, XXIX (February, 1943), 42-47.

There are jargons in various business and professional circles. There is no royal road to universal understanding. If the professor uses technical terms the layman must meet him halfway in the comprehension of them.

HALL, ROBERT KING, "The Case of the Voluble Vocabulary," *Secondary Education*, XI (April, 1943), 3-6.

The author of this article reports on the case of a Latin American who is learning how to speak English, and tells of the peculiarities of English usage involved.

HART, ALFRED, "Vocabularies of Shakespeare's Plays," *The Review of English Studies*, XIX (April, 1943), 128-140.

An analysis of the structure of Shakespeare's plays is presented in this article, together with the results of the counting of words and the length of lines.

HAYAKAWA, S. I., "Race and Words," *Common Sense*, XII (July, 1943), 231-235.

The author discusses word slavery and its relationship with prejudices of race and of nationality.

KISKER, GEORGE W., "Linguistic and Semantic Factors in the Psychodynamics of War," *The Journal of Social Psychology*, XVII (February, 1943), 69-75.

Sophistication in the nature of meaning and of words, says the author of this article, is a protection against the distortions of propaganda.

POSTGATE, RAYMOND, "The Problem of International Language," *The Political Quarterly*, XIV (January-March, 1943), 46-59.

After discussing Esperanto, Volapuk, Ido and other languages, the author attempts to estimate what has been done and what is likely to be the future of possibilities of an international language.

ROSITZKE, HARRY A., "The Articulation of Final Stops in General American Speech," *American Speech*, XVIII (February, 1943), 39-42.

A discussion on the prominent differences between British and General American pronunciation of the surd and sonant stops in the final position.

SCHLAUCH, MARGARET, "Language to Build Understanding," *The Elementary English Review*, XX (May, 1943), 169-174.

What are the language needs of the peace that is to come? The understanding of our own changing language is one requirement and, as the author states, "when students have become aware what their method of speech reveals about themselves, they are on the path to a great social awareness."

STETSON, R. H., "Contributions of Teachers of the Deaf to the Science of Phonetics," *The Volta Review*, XLV, (January, 1943), 19-20, 54, 56.

Teachers of the deaf have made definite contributions to the science of phonetics for "speech is not a matter of sounds; it is a matter of movement; it may be perceived by hearing, by vision, or by touch."

TREBY, EDWARD J., "Federation and the Language Problem in Europe," *The Modern Language Journal*, XXVII (April, 1943), 247-250.

In Russia a picture of "language affinity" is presented which illustrates that unity can be achieved in a federation of people in spite of great variance of language and dialect.

WITHERS, A. M., "Open Letter to a Professor of Speech," *The Modern Language Journal*, XXVII (April, 1943), 274-276.

The author of this article appeals to all professors of speech to unite with professors of English and the foreign languages in "a whole-hearted maintenance of the common front, with acknowledgement of dependence on the great arsenal of language, Latin."

PSYCHOLOGY AND PATHOLOGY OF SPEECH

ANONYMOUS, "War Deafness," *The Volta Review*, XLV (January, 1943), 27-29, 50; (February, 1943), 100-102, 124; (April, 1943), 224-226, 250-251.

An annotated bibliography is presented in this article on hearing problems of men in the armed forces, and on measures instigated to help them on their return from the service.

BUCKLEW, JOHN JR., "An Exploratory Study in the Psychology of Speech Reception," *Journal of Experimental Psychology*, XXXII (June, 1943), 473-494.

The tenet of this article is "that human language can be investigated as a type of functioning of humans in specific behavior situations, and that out of this investigation can be accumulated a systematic body of knowledge concerning human language activity in all its phases."

COLE, EDWIN M., "Language Problems in Children," *Hygeia*, XXI (April, 1943), 301-302, 304-307.

The intricacies of speech acquisition and development are delineated in this article.

DOUGLASS, LEIGH C., "A Study of Bilaterally Recorded Electroencephalograms of Adult Stutterers," *Journal of Experimental Psychology*, XXXII (March, 1943), 247-265.

Twenty stutterers and twenty nonstutterers were studied at the University of Iowa in an investigation concerned with the relationship which may or may not exist between certain changes in electrocortical functioning and stuttering.

FRANKL, GEORGE, "Language and Affective Contact," *The Nervous Child*, II (April, 1943), 251-262.

The author is concerned with an attempt to re-analyze several familiar types of speech disorders of childhood in which language development has failed.

FRENDER, LENA, "First Report Concerning Handedness and Personality of 51 Boys Residing at Edenwald School," *Occupational Therapy and Rehabilitation*, XXII (February, 1943), 16-23.

The investigation reported in this article purposes to determine if the handedness of a child influences his personality development.

GATEWOOD, E. TRIBLE, "Development of Esophageal Speech After Laryngectomy," *Southern Medical Journal*, XXXVI (June, 1943), 453-455.

The physician's duty is not finished when the laryngectomized patient is ready to leave the hospital. He must try to develop optimistic attitudes in his patient and he must give instruction in the use of the "pseudo voice."

GUILDER, RUTH P., "Audiometric and Word Test Findings Preliminary Report," *The Annals of Otology, Rhinology and Laryngology*, LII (March, 1943), 25-34.

The findings of a three year study of the involvements of deafness occurring in childhood and young adulthood are reported in this article.

HARBERT, FRED, "Functional and Simulated Deafness," *United States Naval Medical Bulletin*, XLI (May, 1943), 717-728.

Various diagnostic tests are described in this concluding article on the subject of functional and volitional deafness.

KUHN, HUGH A., "Allergy in Hearing Defects," *The Journal of the Indiana State Medical Association*, XXXVI (March, 1943), 143-147.

Ear disorders caused by allergy are described in this article.

LYNN, JOHN G., and DORIS R. LYNN, "Smile and Hand Dominance in Relation to Basic Modes of Adaptation," *The Journal of Abnormal and Social Psychology*, XXXVIII (April, 1943), 250-276.

This study is concerned with the relationship between the prevailing form of hand-smile laterality and certain aspects of behavior.

MCCOY, DAVID A., "The Prevention of Ear Disability in Industry," *The Journal of the American Medical Association*, CXXI (April 24, 1943), 1330-1331.

Threshold of painful sound and duration of exposure to noise are important factors in the loss of hearing in industrial work. The new plastic ear mold seems to be the most advantageous protector yet devised.

MCKENNA, RICHARD D., "Myasthenia Gravis," *The Canadian Medical Association Journal*, XLVIII, (June, 1943), 510-514.

The general characteristics of myasthenia gravis suggest the possibility that it may be a metabolic disorder.

SCARBROUGH, H. E., "A Quantitative and Qualitative Analysis of the Electroencephalograms of Stutterers and Non-stutterers," *Journal of Experimental Psychology*, XXXII (February, 1943), 156-167.

This study was made in an attempt to determine if stutterers can be differentiated from normal speakers by electroencephalographic techniques.

SHEA, JOHN J., "Paralysis of the Right Vocal Cord," *The Laryngoscope*, LIII (March, 1943), 184-185.

One of the common causes for paralysis of a vocal cord is surgical accident in the performance of the thyroid operation.

SUEHS, OLIVER W., "Paralysis of the Larynx," *Texas State Journal of Medicine*, XXXVIII (March, 1943), 665-671.

After reporting upon a study of 270 cases, the author concludes that the voice is not a good criterion for determining the presence or absence of laryngeal paralysis.

THOMA, KURT H., "Y-shaped Osteotomy for Correction of Open Bite in Adults," *Surgery, Gynecology and Obstetrics*, LXXVII (July, 1943), 40-50.

The open bite impairs appearance and causes difficulty in mastication and in speech. The "Y-shaped excision" is a new type of surgical treatment for alleviating this condition.

THURLOW, WILLARD R., "Studies in Auditory Theory II. The Distribution of Distortion in the Inner Ear," *Journal of Experimental Psychology*, XXXII (April, 1943), 344-350.

The author concludes from his study that the pitch of a tone is not correlated with a spatial characteristic of the disturbance caused by that tone in the inner ear.

WEISS, PAUL, "The Social Character of Gestures," *The Philosophical Review*, LII (March, 1943), 182-186.

This article discusses the definition and significance of gestures.

WILSON, WILLIAM H., "Prevention of Traumatic Deafness," *Archives of Otolaryngology*, XXXVII (June, 1943), 757-767.

A realization of the relationship between abnormal auditory fatigue and loss of hearing affords a means of determining in advance those persons who are predisposed to traumatic deafness.

WOODSON, BURBANK, "An Evaluation of Some Early Otogenic Complications," *Southern Medical Journal*, XXXVI (July, 1943), 486-488.

The institution of early and adequate therapy in the treatment of otitis media will prevent prolonged or probable disaster.

ZIEGLER, LLOYD H., "Psychoneuroses in War Time," *Annals of Internal Medicine*, XVIII (June, 1943), 941-948.

The various types of neuroses are reviewed in this article.

SPEECH PEDAGOGY

BLANCHARD, FRED C., "Appreciation Through Dramatics," *The High School Thespian*, XIV (March, 1943), 12-15.

A knowledge of helpful and non-helpful theatre-going attitudes is of aid to the student in building an appreciation of drama.

BREWSTER, HAROLD L., "The Town Meeting Goes to Town," *California Journal of Secondary Education*, XVIII (March, 1943), 183-184.

The Herbert Hoover High School of Glendale, California, is using panel discussions, open forums and the "Town Meeting" in place of debate contests in an upper division class in speech, and with great success.

BUMSTEAD, ARTHUR P., "Finding the Best Method for Memorizing," *The Journal of Educational Psychology*, XXXIV (February, 1943), 110-114.

The author reports results of an experiment in which college students memorized selections of poetry or prose by various methods.

BUSCHOR, MARGARET, and ISABELL R. WILKERSON, "Games in the Classroom," *Educational Method*, XXII (April, 1943), 324-325.

Games contain the very elements of education for which teachers and parents strive.

CONNOLLY, EILEEN E., "Choral Speaking—As One School Uses It," *The Volta Review*, XLV (February, 1943), 72-73, 124.

Choral reading may be used to advantage in training hard of hearing children.

EDDY, DON, "Miracles at Kalamazoo," *The American Magazine*, CXXXV (March, 1943), 57-60.

The therapeutic techniques used by Charles Van Riper in treating stuttering are described.

FRANK, JOSETTE, "Radio Programs for Children," *Child Study*, XX (Spring, 1943), 86.

Children evidence plainly enough their likes and dislikes in radio entertainment. It is the task to substitute for the favorite gangster plays other programs which will be just as robust and appealing, but which will be geared to the children's own levels of emotion and interest.

GREGG, F. M., "The Psychology of Speech," *The Volta Review*, XLV (March, 1943), 138-139, 178.

The deaf child must be taught to "think verbally."

HALL, ROBERT KING, "So Your're Going to Teach English," *Education*, LXIII (April, 1943), 493-496.

A knowledge of phonetics is requisite to the obtaining of one of the many English teaching opportunities which are now available in Central and South America.

HEIDER, FRITZ, "Acoustic Training Helps Lip Reading," *The Volta Review*, XLV (March, 1943), 135, 180.

The training of residual hearing is one of the best ways of improving ability in lip reading.

HENRIKSON, EARNEST H., "Comparisons of Ratings of Voice and Teaching Ability," *The Journal of Educational Psychology*, XXXIV (February, 1943), 121-123.

The author reports upon a study considering the relationship between a teacher's speech habits and his teaching abilities and needs.

HENRY, L. DELL, "The Physician and the Speech Correctionist," *The Journal of Speech Disorders*, VIII (March, 1943), 9-25.

A physician attempts to make helpful suggestions to the speech correctionist for ways of interesting the private practicing physicians in speech difficulties.

HUDGINS, CLARENCE V., "Concerning the Validity of Speech Tests," *The Volta Review*, XLV (May, 1943), 271-272, 316.

Do speech tests really measure speech intelligibility?

HUDSON, R. LOFTON, "The Sermon as a Method of Teaching," *Peabody Journal of Education*, XX (March, 1943), 280-286.

Preaching is an important part of modern

education for millions of people gather each week to listen to sermons. The author compares the advantages of the sermon with the lecture.

LILIENTHAL, HOWARD, and RUTH S. JEWETT, "Stuttering," *Medical Record*, CLVI (March, 1943), 167-168.

A correspondence school for stuttering claims to achieve excellent results.

NELSON, BOYD E., "Building a Speech Vocabulary," *The Volta Review*, XLV (February, 1943), 74-75.

Difficulty in understanding a child's speech may be partly due to the fact that the child does not know what sounds he is putting into the words.

PARSONS, E. DUDLEY, "An Experiment in Teaching Parliamentary Practice," *The English Journal*, XXXII (May, 1943), 273-274.

Motivation in drill work aids in the learning of parliamentary law.

SAUNDERS, JAMES PERKINS, "Teaching Radio in High School," *Q.S.T.*, XXVII (June, 1943), 9-12.

This article describes the practical installation of a radio course complying with the war program of the Civilian Training program.

SCANLON, MARIE C., "Secretarial Voice," *Music Educators Journal*, XXIX (April, 1943), 19-21.

The head of a music department, becoming aware of the possible handicap of poor speech to students, borrowed ideas from speech teachers and started the "Secretarial Voice," a combined music and speech class for voice improvement.

SILVERMAN, S. RICHARD, "The Speech Program of Central Institute," *The Volta Review*, XLV (January, 1943), 12-15, 56, 58.

The objectives and techniques used at Central Institute for the Deaf, St. Louis, are described in this article.

SPACHE, GEORGE, "The Vocabulary Tests of the Revised Stanford-Binet as Independent Measures of Intelligence," *Journal of Educational Research*, XXXVI (March, 1943), 512-516.

The author finds that understanding of vocabulary cannot safely be substituted for more comprehensive measures of intelligence.

VOELKER, CHARLES H., "How to Correct Speech Defects in Children," *Life and Health*, LVIII (March, 1943), 12, 28.

Advice is given to parents for helping one to three year old children in speech development.

NEWS AND NOTES

RUTH P. KENTZLER, *Editor*

The New York State Speech Association, organized in 1942, now has a membership of 270. In March, 1943, it published the first issue of its *News Bulletin*. An Executive Council of 28 members has been appointed and has already begun the exploration of problems in the field of speech education. The officers are: Loren D. Reid, Syracuse University, President; and Eleanor M. Luse, Wells College, Secretary.

* * *

The British Association of Teachers of Speech and Drama, together with the Association of Speech Therapists, held a conference during July in the British Medical Association House in London. Among those addressing the conference were Ludwig Koch, J. B. Priestly, Elsie Fogerty, Peggy Ashcroft, Robert Speaight, and John Laurie.

* * *

Tulane University, under the direction of John M. Fletcher of the Department of Psychology and Monroe Lippman of the Department of Speech, has recently organized a plan of special services for stutterers. The general purpose of the program is to mitigate as far as possible the painful and damaging experiences usually imposed on stutterers in their college work. Conservation, rather than specific therapeutic procedures, is its salient feature. It involves (1) special medical care where needed, (2) exemption from oral recitations, (3) private consultation services, and (4) specially arranged work in speech and dramatics.

Professor Fletcher is also supervising a study of stuttering in grammar school pupils in New Orleans this year. The study will be in accordance with the principles underlying the program at Tulane.

* * *

Under the direction of John B. Roberts, Radio Director, the University of Maine is conducting a course in public speaking over station WLBZ as part of its educational program.

Students in broadcasting and script-writing classes dramatize the speech principles in script form, and the programs are cast and directed by other radio students. Howard L. Runion, head of the department, is guest lecturer. In presenting the program the lecturer first briefly explains the importance of the speech principle to be covered. Then follows a dramatized presentation of what happens when the principle is not observed and finally a demonstration of how the principle is correctly used. Scripts for the programs are mimeographed and arranged so that when combined they form almost a complete textbook on public speaking.

Two other courses by radio have more recently been established: "The Speech Clinic of the Air," and "Poetry of the Past and Present."

* * *

Station WHA, Madison, Wisconsin, was winner of the Peabody Award for outstanding work in education by radio. As announced by the University of Georgia's School of Journalism and the National Association of Broadcasters, the citation read: for "its splendid series (*Afield with Ranger Mac*) on natural science and conservation."

* * *

Jens Otto Harry Jesperson, age 82, died in Copenhagen on April 30 after an operation in Roskilde's hospital.

A citizen of one of the smallest nations of Europe, a professor of English in his native University of Copenhagen from 1893 until his retirement in 1925, he became the greatest living historian of English grammar. To him the *Encyclopedia Britannica* turned for its articles on Language, Philology, and Grammar. His *Modern English Grammar* (4 vols., 1909-1931) is a near definitive as perhaps a work can be. Besides this he produced a score of other books written in several tongues, all of them lively books on subjects that were supposedly dry.

He was wholly free from the undercurrent of desire, found in so many English scholars from Johnson to Wyld, to "fix the language" or otherwise become an evangelist for certain forms or pronunciations. Yet he could not be said to look upon English with the detach-

ment of a foreigner. He rather "gazed with a fondly passionate eye, that knew and loved it as it was, not as it should be. Upon England he looked somewhat as though she were Denmark's interesting offspring. . . . He saw traces of the democratic spirit in the very bones and muscles of English speech."

He continued work even after the Nazi invasion, and contrived to send a copy of a new article to Columbia University, where he once lectured.

• • •

E. H. Hendrikson has resigned from the staff at Iowa State Teachers College and become Associate Professor of Speech in the University of Denver. He will teach voice science and speech correction courses, develop the research program in those fields, and coordinate the speech correction program with the other agencies of the city and state, such as the schools and hospitals.

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G. P. Tanquary of the University of Southern California, who has been ill since early in the year, is making progress and hopes shortly to be well enough to resume his teaching.

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Ray K. Immel, University of Southern California, who had an attack of coronary thrombosis last December, writes as follows: "I am going to the office every day now. I can see little improvement from day to day or from week to week, but from month to month I can see that I am getting on. Each day I work in my wood shop. It seems to do me good and I enjoy it. The doctor's advice is to push myself somewhat but to stop short of fatigue. I have notified Jeff Cravath that I won't be out for football this fall. It will be a hard blow to him, but he will just have to do the best he can. Maybe he will find a WAC or a WAVE to take my place. I would offer to be water boy but I notice that the water boy *runs* onto the field when called, and I don't think I will be able to run much."

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Gordon E. Peterson, formerly of Ball State Teachers College, Indiana, is now on the faculty of the Department of Speech Reeducation in the School of Speech in Northwestern University. His present work consists of teaching voice training and assisting with the clinical diagnostic program. He expects also to teach and conduct research in the branches of speech and hearing primarily involving physics and engineering.

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James A. Winans, Professor Emeritus in Dartmouth since 1942 has returned to his home in Lake Placid, New York, after teaching courses in public address, rhetoric, and rhetorical criticism during the academic year in the University of Missouri and giving a series of eight lectures at the opening of the graduate school term in speech at Louisiana State University, June 7-16.

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Miss Ora B. DeVilbiss was married last February 6 to Charles Davisson. Mrs. Davisson had a leave of absence from the University of Missouri during the second semester, which she spent in graduate study in the University of Michigan as a candidate for the Doctorate. During her leave her position was filled by Miss Geraldine Garrison of Neodesha, Kansas, High School. Miss Garrison has now completed her work undertaken in Mrs. Davisson's absence and has gone to Columbia University to be a candidate for the Doctorate.

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Miss Janet Bolton, formerly of National Park College in Washington, D.C., was added to the staff of the University of Missouri late last year as Instructor in Speech and Technical Director of the University of Missouri Workshop.

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The summer staff in the University of Missouri consisted of Bower Aly, chairman, Donovan Rhynsburger, Miss Janet Bolton, and Henry L. Mueller, regularly a member of the staff of Syracuse University. These members gave civilian instruction in addition to instruction provided for the armed forces.

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Wilbur E. Gilman has been honorably discharged from the Army of the United States in order to undertake supervision of the program in speech of University of Missouri Army Air Force College Training Program Detachment.

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Ira G. Morrison, formerly of Central College is now Visiting Instructor in Speech in the University of Missouri. He is teaching in the Army Air Force Detachment school of the university.

Eugene Foster, formerly of the University of Maryland, is now Visiting Assistant Professor of Speech in the University of Missouri, engaged in instruction in the Army Air Force Detachment school.

• • •

John Vance Neale of Dartmouth College is Visiting Associate Professor of Speech in the University of Missouri, also engaged in instruction in the Army Air Force Detachment school.

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Almon B. Ives of Dartmouth College is serving as lieutenant (jg) in the Navy. He entered active service on June 29, 1943.

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Dayton D. McKean is still on leave from Dartmouth, serving as Deputy Finance Commissioner and advisor to Governor Edison at the New Jersey state capitol in Trenton.

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George V. Bohman was recently reappointed for a two-year term as Chairman of the Department of Public Speaking in Dartmouth College. The department has just begun the teaching of one hour in Naval English I, and two hours of a special jointly-taught course in English for upperclassmen of the regular departmental courses. Over 2,000 men are now in the Naval Training unit. During the July term, nine men from other departments gave part time to teaching public-speaking sections in Naval English courses, in addition to the full time of the three remaining members of the department: George V. Bohman, Howard A. Bradley, and Carl D. England.

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The Eastern Public Speaking Conference omitted its annual meeting last spring for the first time in its long history.

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The resignation of V. A. Ketcham as Chairman of the Department of Speech in Ohio State University has been accepted by the Board of Trustees, effective June 30. Professor Ketcham has been Chairman of the Department since its formation in 1936. He plans to continue as Professor of Speech in the university, and to devote more of his time to teaching and writing. Earl W. Wiley has been appointed as Acting Chairman.

• • •

Hubert Heffner of Stanford University entered the Army school in military government in the University of Virginia last May. He plans to return to Stanford sometime this fall to direct a similar school for the Army there.

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Norman Mattis of Harvard is now serving with the Red Cross.

• • •

Walter B. Emery of Ohio State University served during the summer as Executive Secretary to Commissioner Paul A. Walker, Federal Communications Commission, Washington, D.C. He was engaged in personnel and research work.

• • •

Eugene H. Bahn of Ohio State University has been granted a leave of absence to serve with the Red Cross. Some of his work at Ohio State is being taken over by George Ulnic from The Play House of Cleveland.

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Francis X. Brilty and Albert Capuder, graduate assistants in the Department of Speech of Ohio State University, have recently entered the armed forces.

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Jack Matthews of the Ohio State Department of Speech has been promoted from technical sergeant to master sergeant. He is stationed at the Army Air Center at Nashville, Tennessee.

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Ollie L. Backus of State Teachers College, Slippery Rock, Pennsylvania, has transferred to the University of Michigan as an Assistant Professor of Speech and Acting Director of the Speech Clinic.

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Arthur E. Secord, Instructor in Speech and Manager of the Michigan High School Forensic Association, University of Michigan, has been appointed Assistant Professor of Speech and Director of the Speech Clinic in the University of Missouri.

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Associate Professor Bloomer, Department of Speech, University of Michigan, is a lieutenant (jg) in the United States Navy and is stationed at Brunswick, Maine.

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Associate Professor Halstead, Department of Speech, University of Michigan, who has

been serving in the armed forces, was commissioned second lieutenant in the Quartermaster Corps at Camp Lee, Virginia, on July 1.

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Robert Mellencamp, Instructor in Dramatics, University of Michigan, was inducted into the armed service on June 22 and is stationed at Camp Haan, California.

* * *

Last year the new field of drama education undertaken by the Department of Drama in the University of Texas had its first practical experience in creative dramatics and production of a play under high-school conditions. The university students in drama education produced *What A Life* using high school students.

The Department is carrying on work in regular production and is supplementing this with periodic tours with plays to nearby army camps. Last summer *Out of the Frying Pan* and *Papa Is All* were produced.

Lawrence Carra is now serving as Chairman of the Department.

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Robert M. Vogel, University of Rochester, was commissioned as an ensign in the Navy in August, 1942, and has been on active sea duty since that date. Since February he has been in command of his ship. He writes that it is not possible for him to get a leave or to tell anything regarding the nature of his work or the type of ship on which he is serving. He is now a lieutenant (jg).

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James H. Parke of the Department of Drama in the University of Texas and now a captain in the Army, is stationed in North Africa. He is in the Special Service Section supervising soldier theatricals in the various Army units. He writes that plenty of talent is available.

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H. F. Harding, on leave from George Washington University, was promoted to colonel on May 28. On the same day he gave the annual address before the Phi Beta Kappa Association of Hawaii. His subject was, "Can the Liberal Arts Tradition Survive?"

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Lee R. Norvelle, Director of the Indiana University Theatre, was commissioned as lieutenant in the Navy on April 2. He was granted a leave of absence by the university.

Wayne Eubank, who entered service in June 1942 immediately after receiving his Doctorate from Louisiana State University, is now a lieutenant in the Tank Destroyer School at Camp Hood, Texas.

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Major Ernest H. Reed, on leave from Indiana State, is now a member of the staff of the School Branch of the Training Division of the Army Service Forces, serving directly under the Secretary of War. The staff of which he is a member exercises general supervision over Army schools for Engineers, Ordnance, Chemical Warfare, Adjutant General, and Quartermaster. His headquarters are in the Pentagon Building at Arlington.

* * *

H. Kenn Carmichael, Associate Professor and Director of the Purdue University Playshop, has been commissioned a lieutenant (jg) in the Navy. He left for active service in July. Professor Carmichael has been acting as Co-Chairman of the Division of Speech in Purdue in the absence of A. H. Monroe, now a first lieutenant in the Air Corps stationed at Harlingen, Texas.

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P. E. Lull, on leave from Purdue and now a first lieutenant in the Air Corps, is stationed with the Training Division, Laredo Army Field, in Laredo, Texas.

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Max D. Steer, also on leave from Purdue, has been promoted from lieutenant (jg) to lieutenant in the Navy. He is engaged in conducting a speech intelligibility program at the Naval Air Station at Pensacola, Florida. His work is concerned with interplane communication.

Lieutenant R. W. DeJarlais, Ensign William L. Deam, and Ensign Fred L. Conger, all on leave from Purdue, are now reported to be on overseas duty.

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Ross Smith, Instructor and Associate Director of the Purdue Playshop, has received his commission as an ensign in the Navy. He reported for duty during the summer.

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Activities of the University of Illinois staff members are as follows:

Captain Otto Dieter, when last heard from, was serving as chaplain to an infantry regiment on maneuvers in California.

Lieutenant A. D. Huston is in charge of a Coast Guard battery near New York City.

Lieutenant Joseph Scott is training with an Artillery unit in Camp Rogers, California.

Frances Patton is on active duty with the WAVES in Seattle, Washington.

Robert A. Sandberg is working for the Red Cross in and out of Alexandria, Virginia.

Marie Hochmuth has spent the past year working on her Doctorate in the University of Wisconsin.

Private Hugo David is in the Ground Training School at the Lincoln Air Base at Lincoln, Neb.

New members of the staff last year were Paul Bolman, Mrs. Mary Graham, and Mrs. Marcus Goldman.

* * *

Of the series of reports sponsored by the United States Office of Education on *Adjustment of the College Curriculum to Wartime Conditions and Needs*, Report No. 11 covers the field of speech. It was prepared by former President C. M. Wise, Executive Secretary Rupert L. Cortright, and by the Association Committee on Problems of Speech Education of which Franklin H. Knower is Chairman. Its six pages treat of "Educational Values," "The Speech Curriculum," and "Contributions of the Educational Theatre to the Country Under Wartime Conditions." A copy of this report has been mailed to the head of the department of speech in each of the universities, colleges, teachers colleges, normal schools, and junior colleges of the country—a total of 1,482. The Office of Education advises that its reserve supply of this report is very small. Members should, therefore, preserve the copies now in their hands.

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The seventh consecutive annual study of the *Kansas Radio Audience* and the sixth consecutive annual study of the *Iowa Radio Audience* have come from the press. These studies, formerly under the direction of H. B. Summers, are now under the direction of F. L. Whan of the University of Wichita. The base of these studies is gradually being broadened. For the past two years Columbia University has asked the research group to include questions for its Office of Radio Research. The Office of War Information likewise asked the research group to include questions for the government, and the results of this special study have now been published. The Canadian Broadcasting Corporation asked for details of methods used when that corporation was preparing a similar study of all Canada. The National Association of Broadcasters has characterized the studies as the only comprehensive analysis of rural audiences yet done. A comparison of year-by-year tables is revealing things of value to teachers of speech: what people like, what they will listen to, and what they object to; and the results do not always agree with timeworn theories. At present 250 school libraries are on the mailing list and more than 300 others are to be added this year.

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The Journal regrets to announce the passing of Harry T. Wood, Assistant Professor of Speech in the Michigan State Normal College, Ypsilanti, and member of the Association since its first year. His death in April followed a five months illness that included an operation for brain tumor in January. He was graduated from the University of Illinois in 1915, received the M.A. degree from the University of Wisconsin in 1925, and continued toward the Doctorate in the universities of Iowa and Michigan. In 1918-1919 he was a member of the American Expeditionary Forces. He had been on the faculty at Ypsilanti since 1927.

AMONG THE CONTRIBUTORS

LIONEL CROCKER, *Editor*

Emery W. Balduf: *How Departments of Speech Can Cooperate with Government in the War Effort* (Ph.B., Heidelberg; A.M., Ph.D., Chicago) is Chief of the School and College Section, General Salvage Branch of WPB. Formerly he was Head of the School and College Section in the Educational Services Division (now abolished), of OWI. He has served on the faculties of Carleton and Ohio State and was Dean of the Central Y.M.C.A. of Chicago for ten years. From 1936 to 1940 he was Director of the nationally known Des Moines Public Forums and from 1940 to 1942 was National Director of the Union Now movement.

Mary Gwen Owen: *The Liberal Arts—Necessary* (A.B., Macalester; M.A., Minnesota; additional work Minnesota, Wisconsin, Denver, Chicago, London and Oxford, England, and Moscow Art Players) is Associate Professor of Speech and Head of the Department in Macalester College, and member of the faculty of the University of Minnesota.

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